MATRICULATION
ENGLISH COURSE

The University Tutorial Series

General Editor

WILLIAM BRIGGS, LL.D., D.C.L., M.A., B.Sc.

Principal of University Correspondence College

MATRICULATION ENGLISH COURSE

TEXT-BOOKS FOR

LONDON MATRICULATION.

Matriculation English Course. By W. H. Low, M.A., and John Briggs, M.A., F.Z.S. *Third Edition.* 3s. 6d.

Tutorial History of English Literature. By A. J. Wyatt, M.A., Examiner in the University of London. *Third Edition, continued to the present time.* 2s. 6d.

Tutorial Arithmetic. By W. P. Workman, M.A., B.Sc. 4s. 6d.

The New Matriculation Algebra. By R. Deakin, M.A. 3s. 6d. Also separately, Matriculation Graphs. 1s.

Matriculation Geometry. By W. P. Workman, M.A., B.Sc., and A. G. Cracknell, M.A., B.Sc., F.C.P. 3s. 6d.

Euclid.—Books I.-IV. By Rupert Deakin, M.A. With Problems in Practical Geometry. 2s. 6d.

Tutorial Latin Grammar. By B. J. Hayes, M.A., and W. F. Masom, M.A., Examiner in the University of London. *Fourth Edition.* 3s. 6d.

Matriculation Selections from Latin Authors. By A. F. Watt, M.A., and B. J. Hayes, M.A. *Second Edition.* 2s. 6d.

Matriculation French Course. Containing Accidence, Syntax, and Composition. By Prof. E. Weekley, M.A., Examiner in the University of London. *Third Edition.* 3s. 6d.

Matriculation French Reader. Containing Prose, Verse, Notes, and Vocabulary. By J. A. Perret, late Examiner in the University of London. 2s. 6d.

Matriculation Modern History: The History of England, 1485-1901, with some reference to the contemporary History of Europe and Colonial Developments. By C. S. Fearenside, M.A. 3s. 6d.

Text-Book of Geography. By G. C. Fry, M.Sc. 4s. 6d.

Matriculation Mechanics. By Wm. Briggs, LL.D., M.A., B.Sc., and G. H. Bryan, Sc.D., F.R.S. *Second Edition.* 3s. 6d.

Matriculation Hydrostatics. By the same authors. 2s.

Chemistry for Matriculation. By G. H. Bailey, D.Sc., Ph.D., and H. W. Bausor, M.A. 5s. 6d.

The New Matriculation Heat: Light: Sound. By R. W. Stewart, D.Sc., and John Satterly, D.Sc., M.A. *Three volumes, each* 2s. 6d.

Botany for Matriculation. By F. Cavers, D.Sc., F.L.S. 5s. 6d.

London: W. B. CLIVE, Drury Lane, W.C.

The University Tutorial Series

MATRICULATION ENGLISH COURSE

BY

W. H. LOW, M.A. LOND.

AUTHOR OF "THE ENGLISH LANGUAGE: ITS HISTORY AND STRUCTURE"

AND

JOHN BRIGGS, M.A., F.Z.S.

PRINCIPAL OF UNIVERSITY TUTORIAL COLLEGE

Third Edition (Ninth Impression)

LONDON: W. B. CLIVE
University Tutorial Press Ld.
1911

PREFACE TO THE THIRD EDITION.

This book is intended to cover the whole of the revised London University Matriculation syllabus in English: it embraces Composition, Précis-writing, Paraphrase, and Analysis of Sentences. These subjects, however, involve syntax and general grammar, and a rational treatment of grammar demands by way of preface some brief account of the history of the language and of the manner in which it is represented in writing. In the preparation of the earlier part of the present volume Low's *The English Language: its History and Structure* has been largely drawn upon, but the matter thus taken from this—the most popular text-book on English under the old Regulations—has been rewritten to meet the requirements of the present syllabus.

In the Accidence and Syntax the illustrative examples have not for the most part been drawn from English classics, but are of the most simple and obvious kind, it being intended that the learner should, when his knowledge is being tested, frame similar examples for himself.

The Principal of University Tutorial College, Mr. J. Briggs, M.A., is responsible for the latter part of this book. In it the aim has been to render practical assistance rather than to present an original treatise on English Composition. Essay-writing is approached through a carefully graduated course of narrative and descriptive composition. Every teacher knows that the learner's initial and often greatest difficulty in English composition lies in the selection and arrangement of the appropriate facts. It is hoped that by means of the guidance given in Ch. XXIV.-XXX. this difficulty will be considerably lightened.

Much of the second part of the book has been rewritten for this edition, especially the sections dealing with Sentences, the Paragraph, and Précis-writing. This last-named division of the subject had been interpreted by the University Examiners to mean the condensation into a few words of the substance of several paragraphs. Accordingly the chapters on Précis-writing have been modified to meet this point of view, and a larger selection of examples for practice has been given.

Little attempt has been made to teach style, the main object in view being to help the learner to express himself clearly, correctly, and without artificiality.

It should be added that Mr. S. E. Goggin, M.A. Lond., has taken a considerable part in the preparation of this edition.

May 1909.

CONTENTS.

PART I.

GRAMMAR.

CHAPTER PAGE

I. HISTORY OF THE ENGLISH LANGUAGE . . . 1
II. SOUNDS AND SYMBOLS 7
III. GRAMMAR AND THE PARTS OF SPEECH . . . 13
IV. THE NOUN 18
V. THE ADJECTIVE 30
VI. THE PRONOUN 36
VII. THE VERB 43
VIII. THE ADVERB 71
IX. THE PREPOSITION, THE CONJUNCTION, AND THE INTERJECTION 76
X. SYNTAX: INTRODUCTORY 82
XI. SENTENCES 83
XII. SYNTAX OF THE NOUN, THE PRONOUN, AND THE ADJECTIVE 86
XIII. SYNTAX OF THE VERB 95
XIV. SYNTAX OF THE ADVERB, THE PREPOSITION, AND THE CONJUNCTION 108
XV. COMMON ERRORS 114
XVI. ANALYSIS OF SENTENCES 123
XVII. PARSING 148

PART II.

COMPOSITION, PARAPHRASING, AND PRÉCIS-WRITING.

CHAPTER PAGE
XVIII. INTRODUCTION—THE WORD 155
XIX. THE SENTENCE 165
XX. THE PARAGRAPH 184
XXI. FIGURES OF SPEECH 199
XXII. PUNCTUATION 210
XXIII. RULES FOR COMPOSITION 219
XXIV. SIMPLE NARRATIVE 221
Fables—Simple Stories—Reports.
XXV. COMPOUND NARRATIVE 231
Historical Subjects—Biographies.
XXVI. DESCRIPTIVE COMPOSITION 250
Simple Substances — Complex Objects — Manufacturing Processes and their Products.
XXVII. DESCRIPTIVE COMPOSITION (*continued*) . . 259
Geographical Objects—Natural Scenery.
XXVIII. REFLECTIVE COMPOSITION 269
The Abstract Theme.
XXIX. REFLECTIVE COMPOSITION (*continued*) . . 278
Historical and Literary Subjects.
XXX. THE ESSAY 292
XXXI. PARAPHRASING 314
XXXII. PRÉCIS-WRITING 338
XXXIII. PRÉCIS-WRITING (*continued*) 359
XXXIV. PRÉCIS-WRITING (*continued*) 410
XXXV. STYLE AND DICTION 427
XXXVI. METRE 434
INDEX 452

THE MATRICULATION
ENGLISH COURSE.

PART I.: GRAMMAR.

CHAPTER I.

HISTORY OF THE ENGLISH LANGUAGE.

1. THE English language was first brought to this island in the fifth, sixth, and seventh centuries during the invasion of the country by the Angles, Saxons, and Jutes. The language takes its name from the first of these tribes, which was also the most numerous and for some time the most powerful.

2. English, when first introduced into this country, differed largely from the present language both in grammar and in vocabulary.

(1) In grammar the most noticeable difference is the large number of **inflexions** (§§ 30, 31) in use in Old English.

In very many nouns all case-forms and in nearly all nouns some case-forms were inflected, the inflexions being not indeed different for every case, but varying considerably according to case and number. Moreover a case-form was often used where in the modern language we employ a preposition before the noun.

Adjectives were largely inflected for gender, number, and case.

Pronouns were more highly inflected than at present.

A modern English finite verb (if we neglect the archaic second person singular) has only two inflexions, that of the third person singular present indicative and that by which the past tense is formed. In the oldest known form of English all parts of the verb (with one exception) were inflected.

From the eleventh to the fifteenth century the processes of levelling (*i.e.* assimilating by simplification of forms) and dropping inflexions went on, and by the Tudor period they were hardly more numerous than at present.

(2) In vocabulary the earliest English was almost a **pure** language, *i.e.* it had borrowed very few words from other languages.

In the language as recorded in a modern English dictionary the great majority of the words are borrowed; but the words we ordinarily use in speaking are chiefly of English origin, although for the most part somewhat changed in form since their first introduction into this country.

3. The languages which English most resembles are Dutch, German, Norse, and some other languages of North-West Europe, and these languages are (with English) often grouped together and spoken of as the **Teutonic** or **Germanic** languages. (For the Celtic languages of North-West Europe, see § 5.)

4. The modern languages of France, Italy, Spain, and Portugal are developed from a common original, viz. the popular Latin spoken by the Romans: these are known as the **Romance** languages. With classical Latin (that found in Latin books written about the beginning of the Christian era) they belong to the **Italic** group of languages.

5. The languages spoken by the inhabitants of the whole of the British Isles in pre-English days and of some parts in modern times are grouped together as **Celtic** languages. Such are Welsh, Irish or Erse, Gaelic, Manx

6. Other groups of European languages are the **Hellenic** (or Greek) and the **Slavonic**; the last-named group includes Russian.

7. Among the several languages of each group there is a considerable similarity as regards both vocabulary and grammatical structure; and there is also a resemblance in these respects, but less strong, between one group and another. The groups mentioned above, together with certain Asiatic languages, form a family known as the **Indo-European**, and the language from which they must have sprung is called the original Indo-European language.

8. A few words of caution may be added.—

(i) Do not imagine, on the one hand, that the words developed from a common original will be necessarily sounded alike; nor, on the other hand, that the different forms have developed in casual fashion. The English *daughter* and the Greek *thŭgătēr* are developed from a common original according to certain laws recognisable in the Teutonic and Hellenic groups respectively.

(ii) The same ideas are not necessarily represented in various Indo-European languages by words from the same original: thus, English *brother* and Latin *frātĕr* have no connection, beyond their meaning, with the Greek *ădĕlphŏs* (= brother).

(iii) The original Indo-European word may exist in the various languages with different meanings: thus, the Latin *frater* and the Greek *phrātēr* come from a common original, but while the former means "a brother," the latter means "a member of a clan" or political division of the people.

9. Although (as has been shown, §§ 2, 3) it would be incorrect to say that English was derived from Latin, or French, or Greek, or from anything else but the original language of the Teutonic branch of the Indo-European family of languages, nevertheless Latin, French, and Greek have not been without great and lasting influence on our vocabulary.

10. **Latin** influence has been specially widespread. The chief periods of borrowing are as follows.—

(1) Our early English forefathers borrowed a *few* Latin words (*a*) from the Roman garrisons in their original homes on the continent and (*b*), *when they settled in this island*, from the British, who had to a large extent learnt Latin. *Mile, street, port* are loanwords of these periods.

(2) On the introduction of Christianity in the sixth century Latin words connected with religion were introduced (many of them ultimately of Greek origin), and with the advance of civilisation and culture the field of borrowing was widened. Examples are *altar, creed, nun, pear, inch, crisp, shrive.*

(3) In the beginning of the sixteenth century a great revival took place in England in learning, in literature, and in the arts and sciences, and we have been borrowing words from book-Latin to express our ideas on these subjects ever since that time; as, *operate, inductive, horticulture, permutation.*

11. **French** influence (indirectly **a** Latin influence, § 4) has been felt chiefly at three periods in our history.

(1) After the Norman Conquest a large number of words were borrowed from the Normans, who spoke a dialect of French. These words deal chiefly with the law, the church, the chase, chivalry, and war. Examples are *attorney, assize, saint, relic, leveret, venison, feudal, vassal, helmet, vizor.*

(2) From about the year 1250 till 1450, when we lost all our French possessions, the influence of the French of Paris was strong in our language and literature, and many more French words were borrowed, among them being *conservative, oracle, demure, influence.*

(3) From 1660, when French influence at the court of Charles II. again became strong, down to our time, words have been continually borrowed from French; such are *campaign, parterre, memoir, prestige.*

12. **Greek** did not begin to influence our language directly until the last century. Earlier borrowings were made through the medium of Latin and French; as, *anthem, clerk, dish, blame, frenzy, ink.* In modern times many scientific terms have been taken or adapted direct from ancient Greek; as, *epilepsy, psychology, telegram.*

13. Other languages which have influenced our vocabulary considerably (though not nearly to so great an extent as Latin, French, or Greek) are Norse and other Scandinavian dialects at the time of the invasions of the Northmen (as, *are, they, kill, husband, die, sky*) and the Celtic tongues in early and in modern times (as, *cairn, flannel, whiskey*).

14. Besides these widespread influences we have borrowed a few isolated words from almost every recognised language, whether belonging to the Indo-European family of languages or not. These words have been borrowed through various channels, the chief (with a few examples) being—

(*a*) Trade: *alpaca* (Peruvian), *tomato* (Mexican), *yam* (W. African), *bamboo* (Malay), *dollar* (Dutch).

(*b*) Exploration: *mocassin* (N. American), *kangaroo* (Australian), *pampa* (S. American).

(*c*) War: *beleaguer, sutler* (Dutch), *kraal, trek* (Dutch in South Africa).

(*d*) Navigation: *deck, yacht* (Dutch), *argosy* (Italian).

(*e*) Literature: *stanza* (Ital.), *jubilee, seraph* (Hebrew).

(*f*) The arts: *sonata, palette* (Italian).

(*g*) Science: *algebra, cipher* (Arabic), *umlaut* (German).

Borrowed words are used in English in various forms.—

(1) Some maintain their foreign form unchanged; as, *omnibus, series, phenomenon, paralysis.*

(2) Some slightly modify their foreign form under the influence of analogy. Thus *geology, petrology* would in Greek terminate in *-ia* instead of *-y*, but we have given them their present form on the analogy of earlier borrowings from Greek through French, such as *philology, philosophy.*

(3) Some through having reached us at a very early date, or at second or third hand through other languages, have been greatly changed. Thus the word *palsy*, which comes to us through French and Latin, is of the same ultimate origin as the word *paralysis*, which we have taken direct from the Greek; similarly *ransom* comes to us through French and popular spoken Latin from the same Latin original as the word *redemption*.

15. Before passing on to consider words—their inflexion and classification—we must first give a brief account of the way in which words are expressed in spoken and in written language.

TEST PAPER 1.

1. What are the chief differences between Old and Modern English?

2. Name the chief groups of European languages. To which does English belong?

3. At what times, and under what influences, has Latin affected our language, directly or indirectly?

4. Through what channels may our language be enriched by foreign borrowings?

5. What other languages besides Latin have powerfully influenced English?

CHAPTER II.

SOUNDS AND SYMBOLS.

16. Sounds and symbols. All words as spoken are built up from different **sounds**. In writing, these sounds are represented by various symbols called **letters**. Thus in pronouncing the word *pat* we have in succession the sound common to *pen*, *pot*, *put*, the sound common to *have*, *bad*, *lamb*, and the sound common to *ten*, *at*, *tree*. In writing the word *pat* we use the symbols or letters called *pe*, *eh*, *tee*. These last three are only the *names* and not the *sounds* of *p*, *a*, and *t*; the *sounds* are heard if we begin to pronounce the three words *pen*, *an*, and *tan*, and go no further than the first sound in each word.

We shall consider first **sounds** and then **symbols.**

17. Sounds may be divided into two main classes—vowels and consonants.

Def.—Consonants are sounds formed by stopping or squeezing the breath in some part of the mouth or throat.

Thus, in forming the sound of *b* we stop the breath at the lips and release it with sudden explosion, while in forming the sound of *v* we narrow the passage of the breath to one between the lips and the teeth.

Def.—Vowels are sounds formed without any stopping or squeezing of the breath.

The vowel sounds are represented by the letters *a*, *e*, *i*, *o*, *u*, and sometimes by the letters *y* and *w*. All other English letters represent consonantal sounds, and *w* and *y* may do so.

W and *y* are sometimes called **semi-vowels** because of their vocalic nature; thus if *oo-it* and *ee-et* are pronounced rapidly the sounds are approximately those of the words *w-it* and *y-et*.

18. **Consonants** are classified according to the way in which the breath is treated.

(i) If the breath is entirely stopped for a time and then released with an explosion, they are called **stops**: such sounds are those represented by *p*, *b*; *t*, *d*; *k*, *g* (in *go*).

(ii) If the breath is only squeezed and not entirely stopped, they are called **continuants**, such sounds are those represented by *f*, *v*; *th* (in *thin*), *th* (in *thine*); *s* (in *case*), *z* in *buzz*; *sh*, *s*, or *z* (in *pleasure*, *azure*), *y* (in *young*); *h*, *wh* (in *white*); *w* (in *we*).

(iii) To these we must add the *liquids*, viz. *l*, *m*, *n*, *r*, *ng*. They are called liquids because they flow smoothly on and readily combine with other consonants. The sounds of *m*, *n*, *ng* are called **nasal**, because sounded through the nose (cp. Lat. *nasus*, "nose"), while the sounds of *l* and *r* are called **lingual** (cp. Lat. *lingua* "tongue").

19. Consonants may also be classified according as the voice, as distinguished from the breath, is heard in them or no. Thus the sounds represented by *p*, *t*, *k*, *th* (in *thin*), *s* (in *sin*), *sh*, *f*, and by *wh* in *white* as pronounced by a Northerner are said to be **voiceless** or **unvoiced**; while the corresponding sounds represented by *b*, *d*, *g* (in *go*), *th* (in *thine*), *z*, *s* (in *pleasure*), *v*, and *w* (in *we*) are said to be **voiced**.

20. The whole classification of the simple consonantal sounds appears in the following table.—

		Dental.		Labial.			Gut-tural.	Palatal.	Glottal.
		Dental.	Inter-dental.	Labial.	Labio-dental.	Labio-guttural			
Stops	Voiceless	ten		pen			ken		
	Voiced	den		bend			gag		
Liquids	Nasal	no		mow			sing		
	Lingual	lag						rag	
Continu-ants	Voiceless	sat	thin		fat	white		ash	hard
	Voiced	zebra	thine		vat	wit		pleasure yes	

21. In the foregoing table consonants are classified according to the organ chiefly used in forming them, as labials (cp. Lat. *labia*, "lips"), **dentals** (cp. Lat. *dentes*, teeth"), gutturals (cp. Lat. *guttur*, "throat"), **palatals** (cp. Lat. *palatum* "the palate *or* roof of the mouth"), **glottals** (formed in the "glŏttis"). (The exact position of the glottis may be realised by attempting to make the sound represented by the letter *h* without a following vowel: the spot where you feel the breath squeezed is the glottis.)

Further divisions are **labio-dentals, inter-dentals** and **labio-gutturals** (see p. 9).

22. Vowel sounds may be divided into **long** and **short** according to the length of time taken in forming them. The chief simple vowel sounds heard in English are as follows:—

Long.	Short.
her	and
half	that
pay	pen
there	is
we	not
thought	so
so	much
poor	good

(*a*) The long and short vowels in English may easily be remembered if it be noticed that the words used in this section as examples form, when read from top to bottom, mnemonic sentences (*i.e. memory* sentences). The sound illustrated by *poor* is merely that of *oo* as in *tool*, and does not include that of *r* (see below, *c*).

(*b*) These lists are only the lists and mnemonics in Pitman's *Phonography* extended by the addition of the first and fourth words in the first column and the first and sixth word in the second column. For the practical purpose of rapid phonetic writing, where simplicity is essential, it is sufficient to distinguish six short and six long sounds.

(*c*) The vowel sound in *there* is simple and not diphthongal (§ 25). The obscure second vowel sound heard after the long one is due to the attempt to sound the *r* without trilling it; cp. *poor*.

(*d*) The vowel sound of *so* in the first column is that heard when any stress is laid upon the word; that of *so* in the second column is the sound heard when the word is only lightly stressed, as in the second mnemonic sentence.

23. The short vowel sounds in *and* and *so* are only heard in unaccented syllables and the first of them is very common. It is often called the **obscure** or **neutral** vowel sound, and may be heard in the unemphatic pronunciation of such monosyllables as *was*, *and*, *yet*. It is also often heard in place of *r* where that letter is not trilled ; as, poo-*r*, hai-*r*, fea-*r*.

24. The two long vowel sounds heard in such words as *fate*, *feign*, and in *so*, *moat*, are not pure. In each case there is a slight vowel sound of a different character heard after the pronunciation of the long vowel. Thus in *fate* and *feign* there is a slight sound of short *i* (as in *pin*) heard after the long vowel sound, while in *so* and *moat* there is a similar addition of the sound of short *u* (in *put*). Phonetically these two long vowels are therefore represented by $\bar{e}^{i}$ (*or* ei) and $\bar{o}^{u}$ respectively. The *i* and *u* here are known as **off-glides**.

25. Besides the above mentioned simple vowels there are some common **diphthongs** (*i.e.* combinations of two vowels sounded in rapid succession). Very often they are represented by a single *symbol*, the only essential feature of the diphthong being that it is a double *sound*.

The chief diphthongs are those heard in—

fine [*a* (in *father*) + *i* (in *fit*)]
found [*a* (in *father*) + *u* (in *put*)]
foist [*au* (in *fault*) + *i* (in *fit*)]
fume [*i* (in *fit*) + *oo* (in *fool*)]

26. **Symbols.** There are twenty-six letters in English to represent twenty-three consonantal sounds and at least sixteen simple vowel sounds.

Many symbols have more than one sound : thus, *c* represents a different sound in *cat* from that which it does in *city*, and *a* in *pat* from that which it does in *master*.

Many sounds are represented by more than one symbol: thus, the unvoiced guttural stop sound is heard both in *c*at and *k*itten, and the same vowel sound in p*ay* and w*eigh*t.

Several symbols represent combinations of sounds and not simple sounds: thus, *j* in *judge* is pronounced like *d* (in *d*en) + *z* (in a*z*ure), and *i* (in f*i*ne) is a diphthong.

Many simple sounds are represented by double symbols (called digraphs): thus, the sound represented by *sh* (in *sh*ut is simple and so is that represented by *ae* (in *archaeology*).

N.B.—A digraph is a double symbol, a diphthong is a double sound.

Test Paper 2.

1. What is the difference between a *vowel* and a *consonant*? What are *semi-vowels*?

2. In what ways may consonants be classified?

3. Define *stop*, *continuant*, *liquid*, *guttural*, *labio-dental.*

4. What are the chief vowel sounds heard in English? Distinguish the short from the long sounds.

5. What do you understand by *diphthongs*?

6. State which of the following words contain diphthongs—*heinous*, *lyre*, *beauty*, *archaeology*, *buoy*, *aisle*, *might.*

CHAPTER III.

GRAMMAR AND THE PARTS OF SPEECH.

27. **Def.**—The **grammar** of a language treats of the forms which its words assume and of the ways in which they are used for the expression of thought.

28. **The parts of speech.**—In making sentences to express thoughts we use words in very different ways. We have one class of words, for instance, to name the things of which we speak; another class to say what those things do or suffer; a third class to describe them; and so on. These classes are called parts of speech. Words are divided into parts of speech according to the distinctive functions they perform in enabling us to express our thoughts in language.

29. There are eight parts of speech.—

Noun. A noun is a name.

Pronoun. A pronoun is a word used for a noun: it indicates without actually naming.

Adjective. An adjective is a word used to describe or further define that which a noun names.

Verb. A verb is a word that makes an assertion.

Adverb. An adverb is a word which modifies a verb or adjective by limiting the assertion or qualification; it may also be used to modify another adverb, a preposition, or a conjunction.

Conjunction. A conjunction is a word used to join words or groups of words together.

Preposition. A preposition governs a noun or its equivalent in such a way as to form with its object an adjectival or adverbial phrase.

Interjection. An interjection is a mere cry or exclamation.

The following lines contain examples of the eight parts of speech:—

> "O maiden fair, thou lovedst well,
> And for thy love, alas! must die."

Noun: *Maiden.*
Adjective: *Fair.*
Pronoun: *Thou.*
Verb: *Lovedst.*
Adverb: *Well.*
Conjunction: *And.*
Preposition: *For.*
Interjection: *Alas!*

30. **Inflexion.** Nouns, pronouns, adjectives, and verbs (and, in a few cases, adverbs) undergo certain changes of form for corresponding changes in meaning or in grammatical relationship.

[Consider, for example, the difference of form and meaning between *boy* and *boys*, *man* and *men*, *men* and *men's*, *he* and *his*, *tall* and *taller*, *want* and *wanted*, *bind* and *bound*, *bind* and *binds*.]

31. **Def.**—Accordingly—**inflexion** is a change in form which a word undergoes to express change in its meaning or grammatical relationship.

32. **Def.**—**Accidence** is that part of grammar which enumerates and classifies inflexions.

33. **Def.**—The **sentence** is a combination of words, or much more rarely (in English) a word, which expresses a thought with intelligibility and completeness: thus, "go!"; "I run"; "you hit him."

34. Every sentence consists of a **subject** and a **predicate**.

35. Def.—The **subject** is that about which something is said; the **predicate** is the statement about the subject.

Subject.	Predicate.
men	work
work	is hard
(you)	work hard
he	hits me.

Similarly in the question "Do you work?" "you" is the subject and "do work" is the predicate.

NOTE.—The noun or pronoun used in the subject is said to be in the **nominative** or "naming" case (see § 186).

36. Def.—A phrase is a combination of words not containing a finite verb; as, "the University of London"; "after his usual fashion"; "work being done."

37. Def.—A clause is a part of a sentence which has a subject and predicate of its own; thus, in the sentence "he rode on a horse which his father had bought," the words "he . . . horse" and "which . . . bought" form two distinct clauses, while in the sentence "I came, I saw, I overcame" there are three such clauses.

38. In the sentence "he hits me," "he" is the subject and "hits me" is the predicate, according to our definition; but in grammar the predicate is limited to the verb (with any necessary complement, § 112), while an adverbial adjunct of the predicate, such as "hard" in "work hard!" is called an **extension** of the predicate, and the name of any thing (or its equivalent) on which the action of the verb is exerted is called the **object**. Only transitive verbs can govern an object (§§ 108, 188).

39. Objects are of two kinds—direct and indirect.

Def.—The **direct object** denotes the thing upon which the action expressed by the verb is directly exercised; as, "he took the *book*."

Def.—The **indirect object** denotes a thing not directly affected by the action of the verb; as, "I gave *him* the book."

[The indirect object may be recognised from the fact that it might be combined with the preposition "to" or "for"; as, "give (to) *me* the book"; "get (for) *me* a bat."]

NOTE 1.—A noun or pronoun used as the object is said to be in the **objective case** (see § 188).

NOTE 2.—The case of the indirect object is in Latin and other languages known as the **dative**, or "giving" case, because it was often used after verbs of giving.

TEST PAPER 3.

1. What exactly is meant by the phrase—*part of speech*? Classify the words *pen*, *petition*, *long*, *that*, *were*.

2. Point out the grammatical difference between *the* in such an expression as "He did his duty, and was *the* happier for it" and *the* in "He was *the* happier of the two."

3. Enumerate the "parts of speech." To what parts of speech belong *that*, *ink*, *after*, *stand*, *parallel*, *good*?

4. What do you understand by the term "grammar"? What are the chief divisions of grammar?

ELEMENTARY EXERCISE ON CHAPTER III.

(1) State what part of speech every word is in these sentences:—

Day chases night.—Don't throw stones.—He brings a big basket.—You and I met him.—He swims well.—You are my true friend.—They sent him to us.—The Duke rode up furiously.—Well done, good and faithful servant.—He has done exceedingly well.—Boys grow, but clothes do not.—I cannot come, because I am lame.—Alas! poor Yorick.—Oh, leave me alone!—Laugh and grow fat.—Nothing venture, nothing have.—Hard words break no bones.—When the cat's away, the mice will play.

(2) State to what parts of speech the italicised words belong in the following:—I go *by* steamer.—I shall see you go *by*.—He is the *butt* of

every wit.—I all *but* failed.—*Great* is Diana.—*Take* this book.—It was a *near* thing.—He was *near* his father.—It was past *finding* out.—Come *to* see me.—He *too* was there.—We *two* were away.—*Few* had seen him.—The *good* admire him.—*Hail!* noble peer!—Do you think *so?*—*My* business is *not* done.—*Both* you and I were there.—*Neither* you nor I was there.—*Till* death us do part.—A *fell* fiend haunted me.—The stag at *eve* had drunk his *fill*.—He was *as* good *as* I.—Such a light *as* never was on sea or land.—At even *ere* the sun did set.—There is no one *but* thinks you *ought* to speak.—*Many* hands make light work.

CHAPTER IV.

THE NOUN.

40. Def.—A **noun** is a name; as, *John, desk, goodness.*

[We may say, "a noun is the name of anybody or anything," or "the name of any person, place, or thing," but the definition "a name" covers these. Again, a noun is sometimes said to be the name of a "thing"; in this definition we understand "thing" to mean any object of thought.]

Noun is derived through the French from the Latin *nomen*, "a name."

41. Properly speaking, there are two kinds of nouns—nouns substantive and nouns adjective. The **noun-substantive** names a thing, the **noun-adjective** describes a thing. This is the old division of Latin grammarians, from whom we have borrowed nearly all our grammatical terms.

42. Classification. Nouns are divided into two classes: common nouns and proper nouns.

43. Def.—A **common noun** is the name an object has in common with other members of its class.

Thus the word *house* is a name common to all houses and specifies no particular house.

[It must not be thought that *common* here means "ordinary" or "often found," as we speak of "a common occurrence" or "a common flower." The word common in this sense means "shared by all." We use it thus in speaking of *common lands* or *a common* (meaning land belonging to the public and to no one in particular), *Common* Prayer, *common* fate ("they shared a common fate"), the *common* weal.]

44. **Def.**—A **proper noun** is the name an object has as peculiar or proper to itself, distinguishing it from all other objects.

Thus the name *London* denotes one particular city as distinguished from all other cities.

[The names *London* or *Henry* may be applied to more than one object, but they are not therefore common nouns. A common noun is applied to a number of things because they bear a resemblance to one another or possess some quality in common; whereas a proper noun, though it may happen to be applied to several objects, implies no such resemblance or community of qualities.]

The word *proper* means "own," and comes from the Latin *proprius*.

45. **Collective, abstract, and verbal nouns.** Certain kinds of common nouns belong to particular classes, viz. collective, abstract, and verbal.

46. **Def.**—A **collective noun** denotes a number of persons or animals taken together as constituting a single thing; as, *army*, *jury*, *crowd*, *school*, *flock*.

47. **Def.**—An **abstract noun** is the name of a quality, action, or condition; as, *patience*, *murder*, *boyhood*.

[Thus if a book be *heavy*, *large*, and *new*, it has the qualities of *weight*, *size*, and *newness;* and these three words are abstract nouns, *i.e.* names of the qualities of the book, considered apart from the book itself.]

Abstract is derived from the Latin *abstractus*, meaning "drawn away from."

48. **Def.—A verbal noun** is the name of an action.

A verbal noun can be formed from any verb by the addition of *-ing* to the infinitive, as *hunting*, *fishing*.

The infinitive mood with *to* can also be used as a verbal noun, as *to hunt*, *to fish*.

The two forms have exactly the same meaning: "seeing is believing" means the same as "to see is to believe."

49. **Proper nouns used as common nouns.**—If we use the name of a particular thing as the name of a whole class of things which bear a resemblance to it, the name is no longer a proper noun but becomes a common noun. The words in italics in the following extracts are instances of such a use.

"Some mute inglorious *Milton* here may rest,
Some *Cromwell* guiltless of his country's blood."

"Clean washed by a wave of genuine *Helicon*, your only *Spa* for these hypochondries."—*Lamb*.

So, too, when proper nouns are used in the plural to denote several persons or things of the same name, they become common, *e.g.* "There are several *Londons* in America." "With him your *Edwards* and your *Henrys* shine."

INFLEXION.

50. Nouns have inflexions which mark number and case.

(i) NUMBER.

51. **Number** in a noun or pronoun varies according as that noun or pronoun denotes one object or more than one.

Def.—Singular and **plural**. When a noun or pronoun denotes one object only, it is said to be in the singular number. When it denotes more than one object, it is said to be in the plural number.

52. The **plural of nouns** is formed as follows.—

(*a*) The **general rule** is to add **-s**, to the singular; as, *fathers, bees.*

The older and fuller form **-es** is retained—

(1) After a **sibilant** sound (i.e. *-s*, *-x*, *-sh*, *-ch*, *-z*); as, *hisses, churches.*

(2) After **-f**, **-lf**, preceded by a long vowel (except *oo*), *f* at the same time becoming *v*; as, *leaves, calves* (but *roofs*). *F* becomes *v* also in the plural of words ending in **-fe**; as, *wives.* The exceptions are words of French origin the chief of which are *brief, chief, strife, grief, relief, fife*, which form their plural by the addition of *-s*. The words *dwarf, wharf, scarf, staff* have both forms in the plural.

(3) After **-y**, preceded by a consonant or *qu* (= *kw*); as, *flies, colloquies* (but *bays*). But *flys* (= carriages), *moneys* or *monies.* Proper names never change the *-y* into *-ies*: the plural of *Mary* is *Marys*, and of *Henry* is *Henrys*; as, "England has been ruled by eight Henrys and two Marys."

(4) After **-o** in most fully naturalised words; as, *echoes heroes, potatoes.* Some, however, take *s*; as, *grottos, pianos oratorios, cantos, stilettos.*

(*b*) Three common words form their plural by the addition of **-en** to the singular: *oxen, children, brethren.* The word *kine*, plural of *cow*, also has this ending (see § 52 *c*).

(*c*) A few nouns form their plural with **vowel-change** They are—

foot, feet.	mouse, mice.	man, men.
goose, geese.	louse, lice.	

This change is also seen in *brethren* and *kine* (§ 53).

(*d*) Nouns which **do not change** in the plural. Some nouns have no special form for the plural, but use the singular form for both numbers; as *deer, sheep, grouse.*

Many words expressing **measure, weight, or number** belong to this class when used to denote these ideas; as, *foot, hundred-weight, head,* in "two-foot rule," "twenty hundred-weight," "forty head" (of cattle).

NOTE.—*Swine* is not the plural of *sow* as *kine* is of *cow*. It is a noun having the same form for both singular and plural, though we do not now use it in the singular in polite English.

(*e*) **Plural of foreign words.** Many foreign words form their plural according to the rules of the language from which they come. Some have both foreign and English plurals; some are fully naturalised. See also (*a*), 4.

E.g.	index	indices, indexes
	formula	formulae, formulas
	fungus	fungi, funguses
	hippopotamus	hippopotami, hippopotamuses
	cherub	cherubim, cherubs
	seraph	seraphim, seraphs
	bandit	banditti, bandits
	addendum	addenda
	phenomenon	phenomena
	stratum	strata
	beau	beaux
	portmanteau	portmanteaux
	memorandum	memoranda
	analysis	analyses
	series	series
	axis	axes
	species	species
	rhinoceros	rhinoceroses
	stamen	stamens
	syllabus	syllabuses.
	genius	geniuses, genii (familiar spirits)
	genus	genera
	dilettante	dilettanti

NOTE.—When we have two forms, the foreign one is generally used in its technical or scientific sense. Thus, in mathematics we speak of *indices*, but in regard to books we say *indexes*. It is more usual to form the plurals of common foreign words in the English than in the foreign way.

53. Double plurals. Two nouns show *both* methods of plural formation combined: they have undergone vowel-change and *-en* or *-ne* has also been added. These are *brethren* and *kine*.

NOTE 1.—*Breeches* is a double plural of which the singular is not now in use.

NOTE 2.—In *children*, sometimes regarded as a double plural, the *r* is part of the stem, but has been dropped in the singular.

54. Nouns with two plural forms. There are four common words—*brother*, *cloth*, *die*, *penny*—which have two plural forms differing in meaning.

brothers	means	members of one *family*.
brethren	„	members of one *society*.
cloths	„	different kinds or different pieces of cloth.
clothes	„	articles of wearing apparel or garments.
dies	„	instruments for stamping.
dice	„	cubes for play.
pennies	„	a number of the coins so-called.
pence	„	a sum of money.

NOTE.—The usual plural of *fish* is *fish*, but the form *fishes* may be used if stress is laid on the number rather than on the collection.

55. Nouns not used in the plural. A noun is used only in the singular when that which it denotes does not admit the idea of plurality.

(*a*) **Names of materials**; as, *gold*, *amber*, *porcelain*.

(*b*) **Abstract nouns**; as, *patience*, *wisdom*, *utility*.

(*c*) **Proper nouns**; as, *London*, *Milton*, *Henry*.

(*d*) **Some collective nouns**; as, *mankind*, *clergy*.

However, we do occasionally use words of these classes in the plural; as, "We owe our freedom to our *Hampdens* and *Cromwells*," meaning "men like Hampden and Cromwell." (See § 49.)

We speak of *silks* and *teas*, meaning different kinds or qualities of silk and tea, or of *truths* and *virtues* meaning particular instances of truth and virtue.

And we speak of *Murillos* and *Euclids*, meaning paintings by Murillo and copies of Euclid's *Elements* (see § 49).

56. **Nouns not used in the singular.** These include names of things consisting of two members (as *scissors*, *compasses*) and names of collections of things (as *measles*, *annals*). Such are—

shears, snuffers, trousers, ethics,
mumps, rickets, victuals, billiards.

57. **Words deceptive in their form as to number.**—

The words *alms*, *eaves*, *riches*, and *summons* are singular in origin: but their ending in *s* has led to their being regarded as plurals, and in modern English the first three *are* treated as plurals, *e.g.* "riches *are* dangerous," "the eaves *are* low." *Summons* is still generally singular; as, "a summons *has* been issued."

On the other hand, *news*, *amends*, *tidings*, *means*, *innings*, which are by origin plural, are usually treated as singular; as, "*this* news *is* disheartening," "by *this* means he escaped," "his innings *was* over by four o'clock."

58. **Plural of compound nouns.**—Compound nouns usually follow the general rule and take *-s* at the end of the whole word; as, *ne'er-do-wells*, *assistant-masters*, *Lord-Chancellors*.

But the following inflect the first element—

brother-in-law, etc.,	brothers-in-law, etc.
man-of-war,	men-of-war.
court-martial,	courts-martial.
knight-errant,	knights-errant.

while the next four take a double plural form—

man-servant,	men-servants.
woman-servant,	women-servants.
Knight-Templar,	Knights-Templars.
Lord-Justice,	Lords-Justices.

But we also say *Lord-Justices* and *Knight-Templars*.

NOTE.—The plural of such expressions as *Miss Smith* can be formed in two ways.

(1) *Miss Smith* is considered as one compound noun and the plural mark is added at the end, thus: *Miss Smiths*.

(2) *Miss* is considered as a noun, and *Smith* as an adjective qualifying *Miss*. The noun only takes the plural mark, thus: *The Misses Smith*.

The first of these forms is more usual in conversation, but the second is strictly more correct.

(ii) Case.

59. Def.—The **case** of a noun or pronoun varies according to the relation of that noun or pronoun to other words in the sentence. Of the three cases in Modern English nouns, the possessive alone is formed by inflexion and has a distinct form.

60. Def.—Possessive case. When a noun or pronoun denotes a thing that stands in the relation of author or possessor to some other thing, it is said to be in the possessive case.

The possessive case was once formed from any noun, but it is now mainly restricted to the names of living beings or personified objects; as, a *cat's* paw, *England's* soldiers.

Obs.—A noun in the possessive case is used exactly as an adjective (§ 71). It is never the subject or object of a sentence; it always qualifies a noun expressed or understood. Thus "the *king's* pardon" is the same thing as "the *royal* pardon," "the *people's* will" as "the *popular* will," and *royal* and *popular* are adjectives.

In such expressions as "a day's journey" the possessive case is used with a purely adjectival force: no idea of possession has ever been implied in the phrase.

61. Formation of the possessive case.—

(*a*) The possessive case singular is formed by the addition of *'s* to the noun; as, *man's*, *John's*.

(*b*) The possessive case of English plural nouns is formed by the addition of *'s* to the plural form if that form does not end in *-s*; as, *men's*, *children's*.

(*c*) If the plural form of a noun ends in *-s*, the possessive is formed by the addition of an apostrophe: as, *horses'*, *boys'*.

(*d*) When a noun ends in a sibilant sound (*s*, *x*, *z*, *sh*, and *ch* as in *church*), the possessive singular is sometimes formed by the addition of an apostrophe. This is especially the case when the noun following begins with a sibilant; as, for *goodness'* sake, for *conscience'* sake. But the full form is generally used; as, *St. James's Gazette.*

62. Possessive of compound nouns. The possessive case of compound nouns and of names consisting of more than one word is formed by adding *'s* to the last word of the compound; as, "my *brother-in-law's* house," "the *Lord Mayor of London's* coach," "*Edward VII.'s* crown."

NOTE.—**Origin of 's.** The possessive case corresponds to the O.E. genitive singular, which in many nouns was formed by the addition of *-es* to the stem; as, *landes*, genitive of *land*. This *-es* has been shortened to *'s*, the apostrophe marking the loss of the *-e* of *-es*.

GENDER.

63. Def.—Gender is the distinction in language which corresponds to sex in life.

A noun is of the **masculine** gender when it is the name of a male.

A noun is of the **feminine** gender when it is the name of a female.

Names of things that are neither male nor female, or are not thought of as such, are said to be of the **neuter** gender, *i.e.* of neither masculine nor feminine gender; as, *house, box, tree, caterpillar*.

Nouns that may be used to denote either a male or a female are said to be of **common** gender; as, *parent, cousin, child, neighbour*.

Gender comes from Latin through the French *genre*, and means "kind" or "race." In English we should do just as well to say that a noun is of the masculine *kind* or of the feminine *kind* as of the masculine gender or of the feminine gender.

64. Personification of nouns. In English all names of males are masculine and all names of females feminine, and strictly speaking all names of things without life are neuter, *i.e.* of neither gender. We do, however, often speak of things that have no life as *he* and *she* because they either are regarded by us as persons or have been so regarded. Where the idea of strength is present we use the masculine pronoun; as, *the sun, the wind;* where the ideas of gentleness, beauty, or fertility are prominent, the feminine; as, *the moon, earth, nature.* In referring to the actions of a country, we commonly use *she*.

65. Difference of sex may be shown in English words—

(i) By the use of **compound words** in which one element (generally the first) clearly shows the sex denoted; as, *cock-sparrow, maid-servant, pea-hen.*

(ii) By the use of **suffixes** (*i.e.* additions made to words to modify their meaning, such additions not being themselves words); as, *giantess, heroine.*

(iii) By the use of entirely **different words**; as, *father—mother, cock—hen.*

66. Formation by suffix.—

(*a*) The regular feminine suffix is **-ess,** as in *poetess.* It may be simply added to the noun, as in *poetess* and *giantess*; or the masculine form may be shortened at the same time as in traitor, *traitress*; abbot, *abbess*; emperor, *empress*; sorcerer, *sorceress.*

This suffix is of Latin origin. It is called a "living" suffix, because it can be used now to form new words.

(*b*) The suffix **-ster** originally denoted the female agent; as *spinster.* This ending lost its feminine signification and came to denote simply the "agent" or doer of an action; as, *maltster, Webster* (weaver), *Brewster, Baxter* (*i.e.* bakester, feminine of *baker*). The last three are now only used as proper names.

(*c*) Another old feminine suffix was **-en,** which survives in *vixen,* feminine of *fox.* In old Southern English *fox* was pronounced and written *vox,* and *vixen* was formed (with vowel-change) from this word.

67. (*d*) Many loan-words retain their **foreign** feminine suffix.

(i) *-trix* (Latin), used in law terms; as, testator, *testatrix*; executor, *executrix.*

(ii) *-ine* (Greek); as, hero, *heroine.*

(iii) *-ine* (Dutch); as, margrave, *margravine.*

(iv) *-a* (Italian and Spanish); as, don, *donna*; Signor, *Signora*; Infant, *Infanta.*

(v) *-itsa* (Russian); as, Tsar, *Tsaritsa.*

68. Double feminines. In the two words *songstress* and *sempstress* the feminine suffix *-ess* has been added to the forms *songster* and *sempster*.

When the ending *-ster* lost its feminine signification the word *songster* came to mean simply "singer" instead of "female singer," and the ending *-ess* was added to form the feminine. The same thing has happened with *sempster*.

69. The compound formation. Of the words used in compounds to denote difference of sex the commonest are:—*cock* and *hen* (used of birds), *bull* and *cow*, *buck* and *doe* (used of animals according to their size), *he* and *she*.

70. Pairs of distinct words denoting male and female. Besides the common family relationships (such as *uncle*, *aunt*), the following are frequently met with—

bachelor	spinster	gander	goose
boar	sow	hart	roe
buck	doe	stag	hind
bullock	heifer		
colt	filly	ram	ewe
drake	duck	sire	dam
earl	countess	wizard	witch

TEST PAPER 4.

1. Define a noun. What is the derivation of the word *noun*?

2. Into how many classes are nouns divided? Explain the words "common" and "abstract" as applied to nouns.

3. Give instances of *proper* nouns used as *common* nouns and of *common* nouns used as *proper* nouns.

4. What is meant by "inflexion"? For what are nouns inflected?

5. Give the general rule for forming the plural of nouns.

6. Write down the plural of *gallows*, *topaz*, *solo*, *potato*.

7. Write down the plural form of *wharf*, *colloquy*, *potato*, *Mary*, *Knight-Templar*, and *canto*. State the rule you go by in each case.

8. What words have two plural forms? State the meaning of each form.

9. Give examples of nouns whose plural and singular forms are identical.

10. Mention some words in which the *s* of the stem has been mistaken for the plural flexion.

11. How do we form the plurals of foreign nouns? Give six examples.

12. Supply the plural to each of the following, accounting for any apparent irregularity in its formation; *man-servant*, *maid-servant*, *passer-by*, *looker-on*, *lock-out*, *castaway*, *prince-consort*, *lord-lieutenant*.

13. What is meant by the case of a noun?

14. Explain the formation of the possessive case in English.

15. What is the rule for forming the possessive case of compound nouns? Exemplify.

16. What do you understand by "gender"?

17. How many ways are there of forming feminine nouns from masculine nouns? Describe the different ways and give three examples of each.

18. Give examples of words which still retain the old feminine terminations. Show whether these terminations still denote the feminine.

19. Give examples of double feminines and of foreign words retaining their own feminine formation.

ELEMENTARY EXERCISE ON CHAPTER IV.

Point out all the nouns in these sentences, stating whether they are common or proper nouns, and also whether any of them are collective, abstract, or verbal nouns.

Silence gives consent.—Crows cannot argue with eagles.—Foul mouth, foul mind.—'Tis an ill wind that blows nobody good.—Money makes friends foes.—A fool is long learning wisdom.—The hottest fire is the one that burns us.—Nose and eyes are near neighbours.—Back goes a lie when it meets the truth.—Rome was not built in a day.—Bayonets are named from Bayonne in France.—Damsons and damask take their names from Damascus.—Hunger is the best sauce.—More haste less speed.—An oak has many owners.—The mightiest will find his match.

CHAPTER V.

THE ADJECTIVE.

71. Def.—An adjective is a word used to qualify or further define a noun or pronoun; as, a *red* Indian, a *long* time, *many* men, the *last* day, *my* dog, he is *wrong*.

Adjective is derived from the Latin *adiectivus*, "added to," "applied to," and the part of speech is so called because it is "applied" to the noun to limit its meaning.

72. Adjectives are used in two ways. They may stand next to the noun, or they may be joined to it by a verb such as the verb *to be*. When the adjective stands next to the noun, as *red* in *red Indian*, it is called **attributive.** When it is joined to the noun by a verb, as *mad* in *the man is mad*, it is called **predicative.** An adjective used predicatively may qualify a pronoun; as, *he* is *mad*.

73. Classification. There are three classes of adjectives.

1. **Qualitative**; as, *red, wonderful.*
2. **Quantitative—**
    - (*a*) Definite; as, *one, five, ten.*
    - (*b*) Indefinite; as, *much, many, some.*
3. **Determinative**; as, *my, this, the.*

NOTE.—Adjectives are also classified as follows.—

Qualitative; as, *black, round.*
Demonstrative; as, *this, the.*
Possessive; as, *my, your.*
Distributive; as, *every, either.*
Indefinite; as, *few, many.*
Interrogative; *what? which?*
Relative; as, *whichever, whatever.*

74. Articles. The adjectives *an*, *a*, and *the* used to be called articles. *An* or *a* was called the indefinite article because it points out no particular thing. *A* in such expressions as "*a* hundred men," "*a* thousand sheep," is equivalent to the numeral *one*. *The* was called the definite article, as it always points out some particular thing.

An is a form of the numeral *one*. *A* is a shortened form of *an*, used before words beginning with a consonantal *sound*; thus, *a* hero, but *an* hour; *an* uncle, but *a* university, *u* being here pronounced as *you*. In the case of words of more than one syllable beginning with the sound of *h*, we use *a* only if the accent is on the first syllable: otherwise the *h* is so slightly stressed that it may be neglected for this purpose; as, "*a* hi′story," but "*an* histor′ical incident."

INFLEXION.

75. The only inflexions which adjectives now retain are those of **comparison.**

Def.—Comparison is the modification which an adjective undergoes to indicate the varying extent to which the quality ascribed by it is present in one or more things to which it is applicable.

76. There are three **degrees of comparison.**—

An adjective in the **positive** simply attributes a quality without reference to the possession of that quality by anything else; as, a *big* boy.

An adjective in the **comparative** attributes to that which its noun denotes the possession of a quality to an extent beyond that to which the quality is possessed by the thing with which comparison is made: as, a *bigger* boy (*i.e.* *bigger* than some other mentioned or indicated).

An adjective in the **superlative** attributes to that which its noun denotes the possession of a quality to an extent beyond that to which the quality is possessed by all other things with which comparison is made; as, the *biggest* boy (i.e. *bigger* than any other boy with whom the boy in question is compared).

The comparative and superlative may also be used (after the verb *to be* or a similar verb) in reference to the extent to which a quality is possessed by the same thing at different times; as, "John is a *bigger* boy now"; "she seems *better*"; "strawberries are *best* when fresh-gathered."

77. Formation of comparatives and superlatives.

General rule. The comparative is formed by adding **-er** to the positive, and the superlative by adding **-est** to the positive.

78. But—

(*a*) Words ending in *-e* add only *-r* and *-st*; as, *finer*, *finest*; *freer*, *freest*.

(*b*) Words ending in *-y* preceded by a consonant change the *y* into *i*; as, *drier*, *driest*; *happier*, *happiest*; but *gayer*, *gayest*.

(*c*) Monosyllables ending in a consonant with a short vowel before it double the consonant; as, *bigger*, *biggest*.

79. **Use of "more" and "most" to express degree.** The above rules for the formation of the comparative and superlative apply only (*a*) to words of one syllable, and (*b*) words of two syllables, especially such as end in *-le* or *-y*. Nearly all other adjectives of two syllables and nearly all adjectives of more than two syllables form their comparative and superlative by prefixing *more* and *most* respectively; as *able*, *abler*, *ablest*; *pretty*, *prettier*, *prettiest*; *unhappy*, *unhappier*, *unhappiest*; but *hopeful*, *more hopeful*, *most hopeful*; *wonderful*, *more wonderful*, *most wonderful*.

80. Irregular inflexion for degree. The following adjectives are irregularly compared.—

good	better	best
bad	worse	worst
much, many	more	most
little	less	least
old	older, elder	oldest, eldest
late	later, latter	latest, last
nigh, near	nigher, nearer	nearest, next
far	farther	farthest
(forth)	further	furthest, furthermost
(fore)	former	foremost, first
(in)	inner	inmost, innermost
(out)	outer	outmost, outermost
	utter	utmost, uttermost
(up)	upper	upmost, uppermost

NOTE 1.—*Much* and *many* are etymologically unconnected, and *more* and *most* are from a third root.

NOTE 2.—*Elder* and *eldest* are used of persons only, and *elder* is never used with *than*. *Older* and *oldest* are used both of persons and of things.

NOTE 3.—*Later* and *latest* are used of time, *latter* and *last* of position in a series.

NOTE 4.—*Near* is etymologically a comparative of *nigh*.

NOTE 5.—The *th* in *farther, farthest* is due to confusion with *further, furthest*.

81. Adjectives which **cannot be compared.** Many adjectives do not admit of the idea of degree. Some attribute no quality at all; as *each, this, third, the,* etc.; some attribute a quality that cannot be in excess or deficiency; as *golden, square, Bodleian, perfect.* A golden eagle cannot be more or less golden, nor can a perfect scene be more or less perfect.

Sometimes these adjectives are used as if they admitted the idea of comparison; as, "this block is *squarer* (i.e. *more nearly* a perfect square) than that." But this is very loose English and should be avoided.

Of the three classes of adjectives—qualitative, quantitative, and demonstrative—only the qualitative and a few of the quantitative adjectives can be inflected for degree.

82. Nouns used as adjectives. Almost any noun in English may be used as an attributive adjective without any change of form; as, an *oak* fence, a *Manchester* man, a *kitchen* garden.

Here the nouns *oak*, *Manchester*, and *kitchen* are used as adjectives of quality.

83. Adjectives used as nouns.—

(1) Adjectives can be used as abstract nouns to denote the quality which they usually attribute to some person or thing; as, "Burke's Essay on the *Sublime* and *Beautiful*."

(2) Adjectives can be used as nouns when they qualify "person" or "people" understood; as, "into the valley of death rode the *six hundred*." Occasionally the noun understood is singular; as, "none but the *brave* deserves the *fair*"; but as a rule it is plural.

(3) Some adjectives may be used as proper or common nouns, and then take the ordinary plural suffix; as, the *Arabians*, the *ancients*, *whites*, *others*, *fives*.

84. Numeral adjectives are of several kinds.—

(*a*) *Cardinal* numerals answer the question *how many?* and are used as quantitative adjectives; as, *seven*.

Cardinal is from the Latin *cardinalis*, "belonging to a hinge," because on these hinge (*i.e.* from these are derived) all other numeral forms.

(*b*) *Ordinal* numerals are demonstrative adjectives and point out the position which some person or thing occupies in a series; as, *seventh*.

(*c*) *Multiplicative* numeral adjectives indicate of how many similar parts a thing consists; as, *triple*, *fourfold*.

NOTE 1.—*One* appears also as *an* and *a*, and in *alone* and *atone* with a different pronunciation.

NOTE 2.—*Twain* is another form of *two*.

NOTE 3.—From *three* is formed *thirteen* (= three-ten) with transposition of vowel and consonant.

TEST PAPER 5.

1. What are attributive and predicative adjectives? When can adjectives qualify pronouns?

2. What are the chief classes of adjectives? Give five examples of each class. In what class do you place *an*, *that*, *much*, *every*, *all*, *some?*

3. In what ways can you form the comparative and superlative of adjectives? What are the rules as to the use of these different methods?

4. What spelling changes do some adjectives undergo in taking the comparative and superlative inflexion?

5. What adjectives cannot be compared?

6. Give the comparative and superlative (if in use) of *lovely*, *far*, *fore*, *lazy*, *out*, *in*, *wonderful*, *fifty*, *third*, *manly*, *Indian*, *wooden.*

7. Illustrate our habit of using nouns as adjectives, and also of using adverbs as adjectives.

8. What form of the indefinite article do you use before the words—*history*, *historical*, *European*, *usual*, *humble*, *ever?*

9. Mention ten adjectives that are used as nouns and even have the plural flexion.

10. Give examples of "irregular comparison" of adjectives; also of comparatives that have lost their cognate positive.

11. Explain what is meant by "cardinal," "ordinal," and "indefinite" numerals.

ELEMENTARY EXERCISE ON CHAPTER V.

Point out all the adjectives in the following expressions, assign each to its proper class, and state what word it qualifies.—

And all the air a solemn stillness holds.—For thou art good and bountiful and true.—Full of all truth and lowly godlihood.—This way and that dividing the swift mind.—A rolling stone gathers no moss.—O day most calm, most bright!—I alone sit lingering here.—They were travelling on the Bath road.—He is a tall strong man.—For thou art good and just. Small profits, quick returns.—Few and short were the prayers we said.—Some mute inglorious Milton here may rest.—The way was long, the wind was cold.—The English people conquered the natives.—Blue were her eyes as the fairy flax.—Who can be wise, amazed, temperate and furious, loyal and neutral, in a moment?—The greatest English generals were Cromwell. Marlborough, and Wellington.

CHAPTER VI.

THE PRONOUN.

85. Def.—A **pronoun** is a word used for a noun: it indicates without naming; as, *I, they, this, who.*

[The great convenience of the pronoun is that it enables us to avoid the too frequent repetition of a noun. Thus in the sentence "The doctor, who was a powerful man, took his instruments, approached the prisoner, and attended to his wounds," we have *who* and *his* (twice) to stand respectively for *the doctor*, *the doctor's*, and *the prisoner's*. Without these pronouns *who* and *his*, we should have to say "The doctor—the doctor was a powerful man—took the doctor's instruments, approached the prisoner, and attended to the prisoner's wounds."]

Pronoun is derived from the Latin *pro*, "for," "instead of," and the word *noun*.

86. Classification. The pronouns are divided into the following classes.—

Personal; as, *I, we, they.*
Possessive; as, *mine, thine.*
Reflexive and emphatic; as, *myself, themselves.*
Demonstrative; as, *this, those.*
Interrogative; as, *which? what?*
Relative; as, *who, which, that, as.*
Indefinite; as, *each, any, some.*

87. Personal pronouns are so called because they stand for the three persons, viz. (1) the **first** person, or the person speaking, (2) the **second** person, or the person spoken to, (3) the **third** person, or the person or thing spoken of.

Possessive pronouns are so called because they indicate the possessor.

88. Inflexion. Pronouns retain their inflexions more fully than do nouns.

89. The following are the inflected forms of the **personal and possessive pronouns.**—

	First Person.		Second Person.		Third Person.			
Nominative.	I	we	thou	ye, you	he	she	it	they
Possessive.	my mine	our ours	thy thine	your yours	his	her hers	its	their theirs
Objective.	me	us	thee	you	him	her	it	them

NOTE.—(*a*) Of the **possessive forms**—

(i) **My, our, thy, your, her, their** are only used in the ordinary position of **attributive adjectives**—*i.e.* before the noun; like all possessive cases now used in English these shorter forms have an adjectival force, and they are generally termed **possessive adjectives.**

(ii) The forms **mine, ours, thine, yours, hers, theirs,** are used only as **possessive pronouns,** *i.e.*—

(1) when the possessive is separated from its noun by a verb coming between; as, "this book is *mine.*"

(2) when the qualified noun is understood but not expressed; as, "come and see me and *mine.*"

(3) when the possessive is preceded by *of*; as, "he is a friend of *yours.*"

(iii) Occasionally we find *mine* and *thine* used for *my* and *thy* before vowels or after the noun; as, "*mine* uncle," "O brother *mine.*"

(*b*) The pronoun of the **second person singular** is now commonly used only in the language of prayer and poetry, having been replaced in ordinary speech by *you, your, yours.*

(*c*) **Ye** was originally nominative and **you** objective; *you* now replaces *ye*, except in the language of prayer and poetry.

(*d*) **My** and **thy** are merely shortened forms of **mine** and **thine.**

(*e*) **Hers, ours, yours, theirs** show the addition of the usual possessive suffix to forms which were already possessive.

(*f*) **Him** could originally be used only in the indirect object relation; it can now be used both as direct and as indirect object.

(*g*) **Its** has displaced the Old English neuter *his*, which lasted into the Tudor period, as, "Who stilleth the raging of the sea and the noise of *his* waves." Side by side with the neuter *his* we find an uninflected form *it* in Tudor English; as, "The hedge-sparrow . . . had *it* head bit off by *it* young" (*Shakespeare*).

90. Reflexive pronouns are used to refer to the subject of the sentence, but are never themselves in the nominative case; as, "John hurt *himself*" (*i.e.* John hurt John), "I will lay *me* down and rest."

Occasionally the ordinary personal pronouns are used in a reflexive sense, as in the last example; but as a rule compound forms consisting of some form of the personal pronoun and *self* or *selves* are used.

The reflexive pronouns are: *myself, thyself, himself, herself, itself; ourselves, yourself, yourselves, themselves.*

Myself, thyself, ourselves, yourself, yourselves are formed from the possessive cases of *I, thou, we, you*; but *himself, herself, itself, themselves* come from the dative cases (§ 39, Note 2) of *he, she, it, they, i.e.* from *him, her, it, them.*

The reflexive pronoun may be either the direct or indirect object of a verb; as, "I cut *myself* badly while cutting *myself* a stick." The first *myself* is the direct object of the verb *cut*: it tells *what* I cut. But the second *myself* is the indirect object of the verb *cutting*: it does not tell *what* I was cutting, but *for whom* I was cutting the stick.

91. Emphatic pronoun. It often happens that, to give emphasis to a noun or pronoun, a pronoun having a form identical with that of a reflexive pronoun is placed immediately after it; as, "Caesar *himself* could not restore order."

This pronoun is called **emphatic** and must be carefully distinguished from the reflexive pronoun, which is invariably in the objective case.

NOTE.—An emphatic pronoun is generally in apposition with another word; *e.g.* "I told John *himself* that he must go," "John *himself* told me that he must go." A reflexive pronoun never stands in this relation.

Sometimes the emphatic pronoun is described, but not correctly, as a reflexive pronoun *used emphatically*: rather the reflexive has borrowed the forms of the emphatic pronoun.

Sometimes, in older English and in poetry, the emphatic pronoun stands alone as subject to a verb, the personal pronoun which it emphasises being understood; as, "*myself* beheld my father fall," for "*I myself* beheld"; "*himself* said so," for "*he himself* said so";

> "And frowning brow to brow, *ourselves* will hear
> The accuser and the accusèd freely speak."

92. **Demonstrative Pronouns.** This class of pronouns comprises those that *point out* or *distinguish* things. The chief are—*this, that* (with their plural forms, *these, those*), *such, same*; as,

> "Some place their bliss in action, some in ease;
> *Those* call it pleasure, and contentment *these*."

"*Such* as go down to the sea in ships."

93. The words mentioned in § 92 may also be used attributively with nouns (as, "*this* book"). In this latter use they are no longer pronouns but **demonstrative adjectives** (see § 73, Note).

94. **Interrogative Pronouns.** An interrogative pronoun is one that introduces a question.

The interrogative pronouns are—*who, which, what, whether*; as,

What do you want?
Who did it?

NOTE.—*Whether* is only used archaically; as, "*Whether* of the twain will go?"

Of these pronouns, only *who* has inflected forms. Thus—

	Singular and Plural.
Nom.	who?
Poss.	whose?
Obj.	whom?

95. Of the interrogatives, *which* and *what* may be used attributively with a noun. They are then no longer pronouns but **interrogative adjectives** (see § 73, Note); as, "*which* book do you want?" "*what* time is it?"

96. **Relative Pronouns**. A relative pronoun refers to some noun or pronoun which as a rule precedes it and is therefore called its antecedent; at the same time it serves to join two clauses; as, *who, which, what, that.*

In the sentence "I met your son *who* told me of your illness," *who* has for its antecedent *son*: it relates or refers to *son* and joins the clauses "I met your son," "(he) told me," etc.

In "this is the man *who* saw him," *who*, the relative pronoun, has for its antecedent *man*: it relates or refers to *man* and joins the clauses "this is the man," "(he) saw him."

Relative is derived from the Latin *relativus*, "that which carries back."

Antecedent is derived from the Latin *antecedentem*, "going before."

The relative *who*, like the interrogative *who*, has inflected forms *who, whose, whom* (used only as direct object).

97. **Who** (with its inflected forms *whose* and *whom*) is used with personal antecedents only.

98. **Which** is used both as nominative and as objective to refer to antecedents of either number which do not denote persons. Its use with personal antecedents, as in "Our Father, *which* art in heaven," is archaic.

99. **That** is used both as nominative and as objective to refer to antecedents of any gender and of either number. But *who* or *which* must be used, not *that*, if the antecedent is already sufficiently defined, or where the relative is governed by a preposition; thus it is incorrect to say "my father, *that* you saw yesterday, is ill," or "the Scilly Islands, *that* lie off the Cornish coast, enjoy a mild climate."

100. **What** when used as a relative pronoun is neuter singular only: it is called a compound relative because it is equivalent in meaning to *that which*; as, "the entertainer provides *what* he pleases." *That* could formerly be used in place of *what*; as, "we speak *that* we do know, and testify *that* we have seen."

101. **As** can be used as a relative pronoun after the demonstratives *such, same, so much*; as, "I have such a book *as* you have never seen."

102. The forms *what* and *which* can be used adjectivally; as, "*what* time the cock crows," "*what* towns they took they kept," "*which* wonder I behold," "*which* things are an allegory." They are then known as **relative adjectives**.

103. **Indefinite pronouns**. Some pronouns refer to things in a vague and general way: these are called indefinite pronouns.

The chief are—*one, any, any one, anything, anybody, some, some one, something, somebody, no one, none, nothing, nobody, aught, naught, few, many, all, each, either, neither, they* (in *they say*), *it*; as,

I have not spoken to *anybody*.
One cannot do just as *one* likes.
"*Many* are called, but *few* are chosen."

Each, either, neither are sometimes called **distributive pronouns**, but such a subdivision of indefinite pronouns is unnecessary.

104. Many of the forms of the indefinite pronouns may be used attributively with nouns, but they are then no longer pronouns but **indefinite adjectives**; as, "take *some* sugar."

105. *Each other* and *one another* may be called **reciprocal pronouns**, because they denote an exchange of action, as in "they beat *one another*," "they feared *each other*."

Each other is used of two things, *one another* of two or more. In these expressions *each* and *one* are nominative and *other* and *another* objective; thus—

They beat one (*nominative*) another (*objective*).
They beat each (*nominative*) other (*objective*).

The origin of these expressions has now been forgotten, and they are often used after prepositions; thus—

They were angry with one another (*or* each other),

for

They were angry one with another (*or* the other).

106. **Oneself** is a compound of *one*, the indefinite pronoun, and *self*, which was originally an adjective. It is wrong to write this word *one's self*, as if *self* were a noun and *one's* were a possessive case dependent on it.

TEST PAPER 6.

1. What is a pronoun? How does it differ from a noun?
2. Classify pronouns, giving three examples of each kind.
3. Which are the relative pronouns, and how are they used?
4. What are the forms of the first and second personal pronouns?
5. What is the difference between *who* continuative and *who* restrictive?
6. Exemplify the use of the various forms of the reciprocal pronoun.
7. How does the English language supply itself with reflexive pronouns?
8. What is an *indefinite pronoun*? Write a list of the indefinite pronouns and exemplify their uses.
9. Indicate some distinction or distinctions in use between the relatives *who* and *that*. What other words have sometimes a relatival force?

ELEMENTARY EXERCISE ON CHAPTER VI.

Point out all the pronouns in the following sentences, assigning each to its proper class.—

That will never do.—Pardon me this once.—Which is the shortest route to Paris?—What's in a name?—These are the forms of *who*.—Without these pronouns we should be obliged to repeat the noun too often.—He said, when he saw Ulysses, "Old father, how near you were to being torn in pieces by these rude dogs!"—Then said Ulysses, "Reckon up their numbers that we may know their strength and ours, if we, having none but ourselves, may hope to prevail against them."—By this time Telemachus and his father had cleansed their hands from the slaughter, and had come to where the queen was talking with those of her household.—The Greeks called him a poet, which name, as the most excellent, has gone through other languages.—And as we thus lay and warmed ourselves, one came and told us to arise quickly, for all must rise and bow before that mighty monarch.—The good Sir Walter, like a quiet, brave man, did neither.—An enemy hath done this.—Give him the ring, and bring him if thou canst.—Who comes so fast in silence of the night?—That light we see is burning in my hall.—Ye mariners of England that guard our native seas.—The ass twisted his head round to look up the street.

CHAPTER VII.

THE VERB.

107. **Def.**—A **verb** is a word which makes an assertion; as, "the king *reigns*," "he *strikes* me," "the sky *is* clear."

(*a*) *Assertion* is here used loosely to cover *question*, *command*, *entreaty*, as well as mere statement.

(*b*) The verb might be called the "say-word," as its duty is always to say something. No sentence can be formed, no full statement can be made, without a verb expressed or understood. It is, as a rule, the most important word in a sentence.

Verb is derived from the Latin *verbum*, "word."

TRANSITIVE AND INTRANSITIVE VERBS.

108. **Def.**—A **transitive verb** is one that indicates an action which is exercised directly upon some object; as, "dogs *hate cats*." The word *cats* here is the object of the transitive verb *hate*. The object also completes the sense of a transitive verb.

109. **Def.**—An **intransitive verb** indicates an action which does not pass over to an object; as, "the sun *shines*," "he *seems* ill."

Transitive is derived from the Latin *transitivus*, "that which passes over." *Intransitive* is the negative of this.

110. Many verbs cannot be ranged decisively under one or other of these classes—**transitive** and **intransitive**. Thus we may distinguish—

(1) Transitive verbs used as such; as, "he *eats* meat."

(2) Transitive verbs with their object not expressed or not even distinctly conceived; as, "he *eats* well," "he *reads* for amusement."

(3) Transitive verbs used with intransitive force; as, "does this *move?*"

(4) Transitive verbs used with passive force as verbs of incomplete predication (§ 113); as, "this cake *tastes* (*i.e.* is tasted) good."

(5) True intransitive verbs; as, "he *came* to see me."

(6) Intransitive verbs used transitively, *i.e.* with causative force; as, "the Great Western now *runs* corridor trains."

111. An **intransitive verb** may be **used transitively** when combined with a preposition; thus *laugh* is intransitive, but *laugh at* is transitive; as, "he *laughed at* me."

A preposition following an intransitive verb does not always make it transitive; thus, in "the horse *stands in* the stable," we cannot say that *stands in* is a transitive verb.

[The best test as to whether you have a compound transitive verb or an intransitive verb and a preposition is to turn the expression into the passive (§ 118); thus, we can say "I was laughed at by him," but not "the stable is stood in by the horse."]

VERBS OF INCOMPLETE PREDICATION.

112. Many intransitive verbs make no sense as predicates unless they are followed by a noun, adjective, or other verb; as, "you *are*," "they *seem*," "she *must*." Such verbs are called verbs of **incomplete predication**.

Some transitive verbs may be verbs of incomplete predication; thus, "the Romans made Caesar" is incomplete without a following noun, such as "dictator." This complementary word is called the **factitive predicate**.

113. Some verbs of incomplete predication **simply connect** nouns or pronouns with adjectives or with other nouns or pronouns. Thus, in "the man is a murderer" *murderer* is not the object of the verb *is*, but is the nominative complement; the verb merely connects the two words *man* and *murderer*, showing that they stand for one and the same person.

The chief verbs of this class are—*to be, to seem, to become*; *to be made, appointed*, or *created; to be thought, believed, supposed, called*, or *named*. All alike take the same case after them as before them.

114. Some verbs of incomplete predication are **auxiliary** verbs, *i.e.* they help to form compound expressions which are regarded as single verbs; as, "he *will* go," "I *am* coming," "you *have* spoken," "I *shall* ask." The verbs *will, am, have*, and *shall* are here used to form different parts of the verbs *go, come, speak, ask*, and are called auxiliary or "helping" verbs.

The auxiliary verbs in English are *be, have, may, shall, will*, and *do*. These verbs may be also used "notionally," *i.e.* with a full and independent meaning of their own; as, "God *is*," "you *shall* (*i.e.* must) do this," "how do you *do*?"

Reflexive Verbs.

115. Transitive verbs are sometimes used in such a way that their grammatical subject and object denote the same thing, as "he *killed himself*," "I would *lay me* down." Such verbs are said to be used **reflexively**. There are no distinct reflexive verbal forms in English, and the reflexive construction is only a special usage of the ordinary transitive verb.

Reflexive comes from the Latin *reflexus*, "bent back." The name denotes that the action bends or turns back so as to take effect upon the doer.

Note.—In the sentence "he made himself a name," the verb *made* is not used reflexively, because *himself* is not the *direct*, but the *indirect*, object of the verb. The meaning is—"he made a name *for* himself."

IMPERSONAL VERBS.

116. Def.—Impersonal verbs are those whose subject is the pronoun *it* used in an indefinite sense; as, it *rains*, it *seems* to me, it *is certain*.

NOTE.—In *methinks*, meaning *it seems to me*, the subject *it* is understood, and *me* is the indirect object.

So also *if you please* and *if you like* stand for the impersonal expressions *if it please you, if it like you.*

INFLEXION AND CONJUGATION.

117. Verbs undergo various changes of form to express differences of meaning or grammatical relationship: the sum-total of these changes gives us the **conjugation** of a verb. These changes of form are produced partly by inflexion and partly by the addition of separate words; they represent changes in voice, mood, tense, number, and person.

Conjugation is from the Latin *coniugationem*, "a joining" or "grouping together."

118. Def.—Voice is that form of the verb which shows whether the subject of the sentence acts or is acted upon.

When the subject of the sentence acts, the verb is said to be in the **active voice**; as, "he *calls* me," "*did* you *say* anything?"

When the subject of the sentence is acted upon, the verb is said to be in the **passive voice**; as, "he *is called* by me," "*was* anything *said* by you?"

It will be seen that the object of a verb in the active voice becomes the subject of that verb when the latter is used in the passive voice; accordingly only *transitive verbs* (*i.e.* those which have a direct object) can be used in the passive voice.

There are no inflected forms of the verb to mark the passive voice: compound forms are used, consisting of a part of the auxiliary verb *be* and the passive participle of the verb.

MOOD, TENSE, NUMBER, PERSON.

119. Def.—**Mood** is that form of the verb which denotes the manner in which an assertion is made.

Mood is derived from the Latin *modus*, "manner," "mode."

120. A statement may be—

(1) A simple assertion, a question, a supposition treated as if it were a fact.
(2) A command, an entreaty, or the like.
(3) An assertion implying wish, concession, purpose, condition.

(1) A statement in the first form is said to be in the **indicative mood.**

Examples.—"I come," "are you coming?" "if you are late (*i.e.* assuming you are), we shall go by train."

Indicative comes from the Latin *indicativus*, "that which points out."

(2) A statement in the second form is said to be in the **imperative mood.**

Examples.—"come," "shut the door," "have pity on me."

Imperative comes from the Latin *imperativus*, "commanded," or "giving a command."

(3) A statement in the third form is said to be in the **subjunctive mood.**

Examples.—"God *save* the King," "*go* we forth," "I shall start, *come* what may," "be wary, lest thou *be* overtaken," "if it *be* so, I have nothing to say."

Subjunctive is derived from the Latin *subiunctivus*, "that which subjoins," so called because usually it is found in a subordinate clause.

NOTE.—The subjunctive mood is marked by absence of inflexion in the second and third person singular present; as, "if thou *love*," "if he *love*." In all other forms, and sometimes even in these, according to modern usage, the subjunctive and indicative are identical.

121. Verb finite and infinite. The parts of a verb may be divided into two classes, finite and infinite.

122. The verb **finite** is one that makes a statement about something and has its meaning limited by considerations of person (§ 133) and number. Thus in "the moon *shines*" the meaning of *shines* is restricted so that it can only refer to a single thing (singular number) which is being spoken about (third person).

The verb **infinite** is one that makes no assertion when used by itself, and hence (according to our definition of a verb) should not be considered as a verb at all. It is unlimited by considerations of number and person.

The verb infinite consists of—

(1) The **infinitive**; as, "he loves *to sing*."
(2) The **participle**; as, "he is *singing*."
(3) The **gerund**; as, "he loves *singing* songs."
(4) The **verbal noun**; as, "he loves *singing*."

123. The **infinitive**. The infinitive has two usages: the **simple** and the **gerundial** (properly **dative**) infinitive.

Originally there was a distinct form for each usage and the preposition *to* was used only before the gerundial infinitive. Now the sign *to* can be used with either infinitive, except after the verbs mentioned in (i) below.

124. The **simple infinitive** occurs—

(i) After the verbs (a) *can, do, may, must, shall, will, dare;* (b) *bid, let, see, feel, hear, need, watch, know, perceive, observe, behold;* as,

I shall *see* him *go* down the street.

(ii) As subject of a sentence; as, "*to lie* is mean."
(iii) As object of a sentence; as, "I hate *to lie*."
(iv) As complement to a verb; as, "he appears *to be* a wise man."
(v) As object of some prepositions; as, "he was about *to speak*."
(vi) As a form of exclamation; as, "*to think* of it!"

NOTE.—The verbs in (i) (a) are followed by a simple infinitive; those in (i) (b) by what is really an accusative and infinitive construction.

125. The **gerundial infinitive** usually expresses purpose or limitation: it is found—

(i) With a verb, to express purpose, cause, result, or occasion; as, "he went *to fight* in South Africa," "he laughed *to see* me in trouble."

(ii) With a noun, to express purpose or futurity; as, "a house *to let*" (active form), or "a house *to be let*" (passive form), "the life *to come*."

(iii) With an adjective, to limit its meaning; as, "slow *to find* fault."

(iv) To introduce a parenthesis; as, "he was—*to put* it shortly—entirely to blame."

NOTE.—The gerundial (or gerundival) infinitive is so called because, like the Latin gerundive participle, it often indicates that a thing is fit or likely to be the object of the verbal action implied.

126. The gerund and the verbal noun are both nouns, and both terminate in *-ing*. They name the action of the verb very much as the infinitive does; as, *doing*, *being*, *suffering*, which may also be expressed by *to do*, *to be*, and *to suffer*. The gerund differs from the verbal noun in that it is transitive and must govern a direct object; whereas the verbal noun cannot govern a direct object.

Examples of the **gerund** are:

Singing songs is pleasant;
He is fond of *playing* cricket.

Examples of the **verbal noun** are:

Izaak Walton was fond of *fishing;*
I go a-*fishing* (*i.e.* on fishing, *a* being a shortened form of *on*).

[Never say that such a word as *singing* in "I hear the *singing* of birds" is a present participle used as a noun: it is of totally different origin.]

NOTE.—The gerund in Latin is a verbal noun of which certain cases can govern a direct object. In this way the function of the Latin gerund resembles that of the English gerund.

127. **The participles.** The participles are verbal adjectives. There are two participles, the present or active, and the past or passive; other names given them are *incomplete* and *complete.*

The present participle ends in *-ing*, the past participle ends in *-ed*, *-d*, or *-t* in some verbs, in *-en* or *-n*(*e*) in others, and sometimes has no suffix.

A participle can be used in three ways—

(*a*) As an attributive adjective; as, *drizzling* rain, a *broken* promise.

(*b*) Predicatively, instead of a finite verb with a conjunction or relative pronoun; as, "a man, *walking* through a churchyard, saw a ghost." *Walking* here stands for *when he was walking* or *who was walking*. Similarly, "our progress was rapid, the train *being* an express."

(*c*) With an auxiliary, as part of a finite verb to form the continuous and perfect tenses (see § 131); as, "I was *walking* in the fields," "I have *seen* you every day," "he was *being starved* to death."

Participle is derived from the Latin *particeps*, "that which participates or takes part in"; this part of the verb is so called because it partakes of the nature of a verb and also of that of an adjective. A participle is a verb in that it can govern an object; it is an adjective in so far as it qualifies some noun or pronoun.

Note.—The present participle is now identical in form with the gerund and the verbal noun, though it was not originally so. It can be distinguished from them in the same way as an adjective is distinguished from a noun.

128. **Def.—Tense** marks (i) the time of an action, and (ii) its completeness or incompleteness at that time.

"*Tense*" is derived through French from the Latin *tempus*, "time."

129. There are three divisions of time: present, past, and future; as, *I love*, *I loved*, *I shall love*. To express the future tense we have to use the auxiliary verbs *will* and *shall*. The difference between the present and past tenses is shown by inflexion: some verbs to form the past from the present add the suffix *-ed*, *-d*, or *-t*, others show vowel change.

130. An action in present, past, or future time may be considered (1) without reference to completeness or incompleteness, (2) as in a progressive or continuous condition, (3) as in a perfect or complete condition, (4) as in a perfect or complete condition after progressive or continuous action. For each of the three divisions of time we have in English four different **tense-forms** corresponding to the above four conceptions of **completeness** or **incompleteness**. The names given to these four types of tense are (1) simple (or indefinite), (2) continuous (or progressive), (3) perfect (or complete), (4) perfect continuous.

131. **Scheme of Tenses.** Thus we get the following scheme of tenses for the indicative mood :—

Present—	Simple	*I love*
”	Continuous	*I am loving*
”	Perfect	*I have loved*
”	Perfect Continuous	*I have been loving*
Past—	Simple	*I loved*
”	Continuous	*I was loving*
”	Perfect	*I had loved*
”	Perfect Continuous	*I had been loving*
Future—	Simple	*I shall love*
”	Continuous	*I shall be loving*
”	Perfect	*I shall have loved*
”	Perfect Continuous	*I shall have been loving*

NOTE 1.—All continuous tenses contain the auxiliary *to be*, all perfect tenses as a rule contain the auxiliary *to have* (but see § 145, *d*).

NOTE 2.—The simple past tense is often called the **preterite**.

NOTE 3.—The term "past" is used in reference to the time of the action, the term "perfect" is used in reference to its completeness or incompleteness.

132. **Number**. When the subject of the verb is in the singular, the verb is said to be singular; when plural, plural. There are no distinctive plural suffixes in the English verb.

133. **Person.** The verb undergoes certain changes of form to indicate whether the subject of the verb is the thing speaking, the thing spoken to, or the thing spoken of. Forms used to express these ideas are said to be of the first, second, or third person respectively.

The only cases in which the simple verb has a distinctive inflexion for person are—

(1) Second person singular in the indicative present and past: *-est*, *-st*; as, thou know*est*, thou knew*est*, thou walked*st*, thou blessed*st*.

(2) Third person singular present indicative: *-s*, or (archaic) *-eth* or *-th*; as, he love*s*, he lov*eth*, he sai*th*.

NOTE 1.—For the distinction between the indicative and the subjunctive as to inflexion for person, see § 120, NOTE.

NOTE 2.—The personal inflexions of the auxiliaries are irregular (see § 142).

WEAK AND STRONG VERBS.

134. Verbs are divided into two classes, weak and strong, according to the way in which they form their past tense and past participle.

Weak verbs are those which form their past tense and past participle by the addition of a suffix *-ed* (*-d* or *-t*); as, *walk, walked, walked—love, loved, loved—build, built, built*.

Strong verbs are those which form their past tense with vowel change, as a rule, but never by the addition of a suffix; the past participle may have vowel change, and it may have the suffix *-en* or *-n*(*e*), otherwise it has no suffix at all; as, *sing, sang, sung—thrive, throve, thriven—know, knew, known—bear, bore, born*(*e*).

The learner may decide whether a verb is weak or strong by the presence or absence of the suffix *-ed* (*-d* or *-t*, *-de*); thus, the verb *think, thought, thought*, though it shows a form of vowel change, is weak because of the suffix *-t*.

The only case where it is difficult to say whether a verb is weak or strong is when the terminal letter *d* or *t* is found in all three parts; as, *hit, hit, hit—stand, stood, stood*.

As a rule such verbs are weak, the chief strong ones being *bind, burst, fight, find, get, grind, hold, shoot, sit, stand, wind.*

All the strong verbs belong to the oldest part of our language: their number cannot now be increased. All newly-made verbs, such as *telegraph*, belong to the weak conjugation.

NOTE.—The names *weak* and *strong* were originally due to the idea that some verbs need help to form their past tense, and are therefore "weak," while others that need no help are "strong." Sometimes the weak are called regular, and the strong irregular; but this is a useless distinction, as the verb *fight, fought, fought* is certainly not more irregular in formation than *think, thought, thought.*

135. **List of strong verbs.** In this list weak forms are printed in italics and archaic or obsolete forms are marked *. The list is in alphabetical order. The letters in brackets (*a*)—(*f*) refer to the divisions of § 136.

Present.	Past.	Past Participle.
abide	abode	abode
arise	arose	arisen
awake	awoke	awoke
	*awaked**	*awaked*
bear	bore, bare*	(^{a}) born, borne
forbear	forbore	forborne
beat	beat	beaten
begin	began	begun
bid	bade, bid	bidden, bid
forbid	forbade	forbidden
bind	bound	bound, (^{b}) bounden
bite	bit	bitten, bit*
blow	blew	blown
break	broke, brake*	broken
burst	burst	burst
chide	chid	chidden, chid*
choose	chose	chosen
cleave	clove, clave*, *cleft*	*cleft*, (^{b}) cloven
cling	clung	clung

Present.	Past.	Past Participle.
come	came	come
become	became	become
crow	crew, *crowed*	*crowed*
dig	dug, *digged**	dug, *digged**
do	*did*	done
draw	drew	drawn
drink	drank	drunk, (b) drunken
drive	drove, drave*	driven
eat	ate	eaten
fall	fell	fallen
fight	fought	fought
find	found	found
fling	flung	flung
fly	flew	flown
forsake	forsook	forsaken
freeze	froze	frozen
get	got, gat*	got, (b) gotten
beget	begot, begat	begotten
forget	forgot, forgat*	forgotten
give	gave	given
go	(c) (*went*)	gone
grind	ground	ground
grow	grew	grown
hang	hung, (d) *hanged*	hung, (d) *hanged*
heave	hove, *heaved*	hove (to), *heaved*
hew	*hewed*	hewn, *hewed*
hold	held	held, holden*
behold	beheld	beheld, (e) beholden
know	knew	known
lade	*laded*	*laded*, (b) laden
lie	lay	lain, (f) lien*
melt	*melted*	*melted*, (b) molten
mow	*mowed*	mown, *mowed*
ride	rode	ridden
ring	rang, rung	rung
rise	rose	risen
rive	*rived*	riven
rot	*rotted*	*rotted*, (b) rotten
run	ran	run

Present.	Past.	Past Participle.
saw	*sawed*	sawn, *sawed*
see	saw	seen
seethe	*seethed*	sodden, *seethed*
sew	*sewed*	sewn, *sewed*
shake	shook	shaken
shave	*shaved*	*shaved*, (b) shaven
shear	*sheared*	shorn, *sheared*
shew, show	*shewed*, *showed*	shewn, shown
shine	shone	shone
shoot	shot	shot
shrink	shrank, shrunk	shrunk, (b) shrunken
sing	sang, sung	sung
sink	sank	sunk, (b) sunken
sit	sat	sat
slay	slew	slain
slide	slid	slid
sling	slung	slung
slink	slunk	slunk
smite	smote	smitten
sow	*sowed*	sown, *sowed*
speak	spoke, spake*	spoken
spin	spun, span*	spun
spit	spat	*spit**
spring	sprang	sprung
stand	stood	stood
steal	stole	stolen
stick	stuck	stuck
sting	stung	stung
stink	stank	stunk
strew	*strewed*	strewn, strown
stride	strode	stridden
strike	struck	struck, (b) stricken
string	strung	strung
strive	strove	striven
swear	swore, sware*	sworn
forswear	forswore	forsworn
swell	*swelled*	swollen, *swelled*
swim	swam	swum

swing	swung	swung
take	took	taken
tear	tore, tare*	torn
thrive	throve, *thrived*	thriven, *thrived*
throw	threw	thrown
tread	trod, trode*	trodden, trod*
wake	woke, *waked**	woke*, *waked**
wear	wore	worn
weave	wove	woven
win	won	won
wind	wound	wound
wring	wrung	wrung
write	wrote, writ*	written

136. Remarks on the Strong Verbs.

(*a*) The past participle of *bear* is spelt without a final *e* (*born*) when referring to birth, and not preceded by the auxiliary *have*; otherwise it is spelt with a final *e* (*borne*).

(*b*) These forms are now used only as adjectives, chiefly in the attributive position; as, "our *bounden* duty," "*cloven* feet," "*drunken* orgie," "ill-*gotten* gains," "a heavily-*laden* ship," "a *molten* calf," "a *rotten* plank," "a *shaven* crown," "*shrunken* cloth," "a *sunken* rock," "a *stricken* city."

(*c*) *Went* is in origin a past tense of the weak verb *wend* ("turn").

(*d*) The verb *hang* has two meanings, one transitive the other intransitive. The transitive verb means "to make to hang"; as, "to *hang* up a coat." When this verb refers to the hanging of a person the past tense is *hanged* and the past participle is *hanged* or *hung*; otherwise both past tense and past participle are *hung*. The other meaning is intransitive, "to be in a hanging position"; as, "the coat *hangs* on the door." The past tense and past participle of the verb in this sense are *hung*.

(*e*) *Beholden* is only used in archaic language and in the sense of *obliged;* as, "I am much *beholden* to you."

(*f*) *Lien* is used in the English versions of the Psalms (68^{13}), "Though ye have *lien* among the pots."

137. Many **strong verbs** have now **become weak**. They generally keep some strong form or forms by which we can trace their origin. Such verbs are *help, lose, bake, wash, climb*, which have the archaic strong forms *holpen*, (*for-*)*lorn, baken*, (*un-*)*washen, clomb* (now *climbed*).

138. Very few **weak verbs** have **become strong**. *Wear* is one, and *hide, stick, spit,* and *dig* are others.

139. Weak Verbs. The greater number of weak verbs form their preterite and past participle quite regularly by the addition of the suffix *-ed*. Some show slight variations from the general type. A classified list of such follows.—

(*a*) After l, n the sound of *d* easily becomes that of *t* and is often so written; as—

Present.	Past Tense and Participle.
dwell	dwelt, dwelled
smell	smelt, smelled
spell	spelt, spelled
spill	spilt, spilled
burn	burnt, burned
learn	learnt, learned
pen (confine)	pent, penned
but—pen (write)	penned

(*b*) Many verbs ending in **ld**- and -**nd** have the contracted forms *-lt* and *-nt* instead of *-lded* and *-nded;* as—

Present.	Past Tense and Participle.
build	built, builded*
gild	gilt, gilded
bend	bent (*bended* as adjective)
blend	blent, blended
lend	lent
rend	rent
send	sent
spend	spent
wend	went,[1] wended
So too—	
gird	girt, girded

---

[1] *Went* is used as the past tense of the verb *go*.

(*c*) Many verbs ending in **-d**, **-t**, do not change at all owing to a similar contraction, having *-d* and *-t* for *-ded* and *-ted*; as—

Present.	Past Tense and Participle.	Present.	Past Tense and Participle.
bet	bet, betted	quit	quit, quitted
cast	cast	set	set
cost	cost	shed	shed
cut	cut	shred	shred, shredded
hit	hit	shut	shut
hurt	hurt	slit	slit
knit	knit, knitted	split	split
let	let	spread	spread
put	put	thrust	thrust

(*d*) Some verbs have the vowel of the present shortened in the past tense and past participle; as—

Present.	Past Tense and Participle.	Present.	Past Tense and Participle.
bereave	bereft bereaved	lean	leant leaned
bleed	bled	leap	leapt leaped
breed	bred		
creep	crept	leave	left
deal	dealt	light	lit, lighted
dream	dreamt dreamed	mean	meant
		meet	met
feed	fed	read	read
feel	felt	say	said
flee	fled	shoe	shod
keep	kept	sleep	slept
kneel	knelt kneeled	speed	sped
		sweep	swept
lead	led	weep	wept

(*e*) Some verbs preserve the original vowel in the past tense and past participle, while it has undergone change in the present, the verbs showing at the same time contracted suffixes in the past tenses. Such are—

Present.	Past Tense and Participle.
beseech	besought
bring	brought
buy	bought
seek	sought
sell	sold
tell	told
think	thought
work	wrought, worked

(*f*) Two verbs are quite irregular, the *ch* sound becoming silent before final *t*.

Present.	Past Tense and Participle.
catch	caught
teach	taught

140. Remarks on the weak verbs. (*a*) *Have* and *make* are irregular. Their past tenses are *had* and *made*, standing for *haved* and *maked* respectively.

(*b*) *Clothe* has *clad* as well as *clothed*.

(*c*) *Staid*, now only an adjective (= steady), was once the past participle of *stay*, which is now written *stayed*.

(*d*) Compounds of the weak verbs form their past tenses in the same way as the simple forms; as, *mis-lead*, *mis-led*, *mis-led*.

CONJUGATION.

141. The following are—

(i) The simple and chief compound forms in the conjugation of a verb (the third person singular alone is given in the finite verb, except in the imperative, which has only second persons).

(i) All the simple forms of the English verb, uninflected as well as inflected.

The forms of the auxiliaries will be found in § 142.

	INDICATIVE (MOOD).		SUBJUNCTIVE (MOOD).	
(Tense.)	Active (Voice).	Passive (Voice).	Active (Voice).	Passive (Voice).
Present (Simple)	*(he) loves*	*is loved*	*(if he) love*	*be loved*
Present Continuous	*is loving*	*is being loved*	*be loving*	*be being loved*
(Present) Perfect	*has loved*	*has been loved*	*have loved*	*have been loved*
(Present) Perfect Continuous	*has been loving*	—	*have been loving*	—
Past Simple (or Preterite)	*loved*	*was loved*	*loved*	*were loved*
Past Continuous	*was loving*	*was being loved*	*were loving*	*were being loved*
Past Perfect (or Pluperfect)	*had loved*	*had been loved*	*had loved*	*had been loved*
Past Perfect Continuous	*had been loving*	—	*had been loving*	—
Future Simple	*will love*	*will be loved*		
Future Continuous	*will be loving*	*(will be being loved)*		
Future Perfect	*will have loved*	*will have been loved*	No future tenses in the subjunctive.	
Future Perfect Continuous	*will have been loving*	—		

Verb Finite.

PRESENT TENSE.

		INDICATIVE.		SUBJUNCTIVE.	
Sing.	1.	*I want,*	*break*	*if I want,*	*break*
	2.	*thou want-est,*	*break-est*	*if thou want,*	*break*
	3.	*he want-s,*	*break-s*	*if he want,*	*break*
Plural (all persons).		*want,*	*break*	*want,*	*break*

IMPERATIVE.

Sing. Plur.	*want, break.*

PAST TENSE.

Sing.	1.	*I want-ed,*	*broke*	*if I wanted,*	*broke*
	2.	*thou want-ed-st,*	*brok-est*	(*if thou wanted*),	*broke*
	3.	*he want-ed,*	*broke*	*if he wanted,*	*broke*
Plural (all persons).		*want-ed,*	*broke*	*wanted,*	*broke*

Verb Infinite.

INFINITIVE: (*to*) *want, break.*

GERUND OR VERB-NOUN: *wanting, breaking.*

PRESENT PARTICIPLE: *wanting, breaking.*

PAST PARTICIPLE: *want-ed, brok-en.*

Observe that strong and weak verbs are conjugated exactly alike, except so far as the formation of preterite and past participle is concerned.

(*a*) Certain **spelling changes** which take place in inflexion should be noticed:—

(i.) A mute *e* terminating the simple form of the verb disappears before another vowel: e.g. *lov-ed, lov-ing*. But *singe* retains the *e* in order to distinguish the present participles *singing* and *singeing*. So too *dye* has present participle *dyeing*, while *die* has *dying*.

(ii.) After sibilants the 3rd sing. pres. has the full inflexion *-es*, sounded as a distinct syllable: "he *toss-es, brush-es, touch-es*."

(iii.) *y* after a consonant is written *-ie-* before *-d*, *-s*: *den-y, den-ied, den-ies;* but *play-s, play-ed.*

(iv.) The combination *-ayed* is written *-aid* in some verbs: e.g. *lay, laid; pay, paid.*

(v.) Final consonant preceded by an accented short vowel is doubled before the *e* or *i* in an inflexion: e.g. *forgot-t-en, pet-t-ing, expel-l-ed.* The same rule is observed with a single *-l*, even after an unaccented vowel: e.g. *level-l-ed.*

IMPERATIVE MOOD—Present (Act.) *love*. (Pass.) *be loved*.

The perfect imperative is also found in *have done, begone* (§ 145, *d*).

INFINITIVE.

	Active.	Passive.
Present	(*to*) *love*	(*to*) *be loved*
„ Continuous	„ *be loving*	——
Perfect	„ *have loved*	„ *have been loved*
„ Continuous	„ *have been loving*	——

PARTICIPLES.

Present	*loving*	*being loved*
Perfect and Past	*having loved*	*loved* *having been loved*
„ Continuous	*having been loving*	

AUXILIARY AND OTHER ANOMALOUS VERBS.

142. The following verbs are called anomalous or irregular, because their conjugation is not according to fixed laws.

Anomalous is from the Greek *ănōmălŏs*, "uneven."

(i) **Be**.

Indic. Pres.: sing. *am, art, is*; pl. *are*.
Subj. Pres.: *be* (throughout).
Indic. Past: sing. *was, wast, was*; pl. *were*.
Subj. Past: sing. *were, wert, were*; plur. *were*.
Imperative: *be*. Part. Pres.: *being*.
Infinitive: (*to*) *be*. Part. Past: *been*.

The conjugation of this verb is composed of parts of three verbs, forms of which are seen in *is, be, was*.

(ii) **Have**.

Indic. Present: sing. *have, hast, has*; pl. *have*.
Subj. Present: *have* (throughout).
Indic.
Subj. } Past: sing. *had, hadst, had*; pl. *had*.
Imperative: *have*. Part. Pres.: *having*.
Infinitive: (*to*) *have*. Part. Past: *had*.

(iii) **Can, may, shall, will.**

PRESENT.

Sing. 1	can	may	shall	will
2	canst	may(e)st	shal-t	wil-t
3	can	may	shall	will
Plur. 1, 2, 3	can	may	shall	will

PAST.

Sing. 1, 3, and *Plur.* 1, 2, 3	could	might	should	would
Sing. 2	could(e)st	might(e)st	should(e)st	would(e)st

(iv) **Must.**

Indic. Subj. } Pres.: *must* (throughout).

(v) **Ought.**

Indic. Subj. } Pres.: sing. *ought*, *oughtest*, *ought*; pl. *ought*.

(vi) **Dare.**

Indic. Pres.: sing. *dare*, *darest*, *dare(s)*; pl. *dare*.

Subj. Pres.: *dare* (throughout).

Indic. Subj. } Past: *durst* (throughout), or *dared* (throughout).

(vii) **Do.**

Indic. Present: sing. *do*; *doest* or *dost*; *does*, *doeth*, or *doth*; pl. *do*.

Subj. Present: *do* (throughout).

Indic. Subj. } Past: sing. *did*, *did(e)st*, *did*; pl. *did*.

Pres. Part.: *doing*. Past Part.: *done*.

143. Be. The verb *be* is used as—

(i) A verb of complete predication in the sense of "to exist"; as, "God *is*."

(ii) A copulative verb; as, "he *is* a soldier," "he *is* good."

(iii) An auxiliary verb of voice or tense; as

he *is* beaten (voice); he *is* going (tense); he *is* gone (tense).

When used as an auxiliary of voice, *be* is joined with the past participle of the verb to which it is auxiliary.

When used as an auxiliary of tense, *be* is joined with the present or past participle of the verb to which it is auxiliary.

144. **Have.** The verb *have* is used as a verb of complete predication and as an auxiliary verb.

As a verb of complete predication it means "to possess"; as "he *has* a garden."

As an auxiliary verb it denotes the completion or finishing of an action, and is used to form the perfect tenses of a verb; as "I *have* done," "I *have been* doing," "I *had* been," "we *shall have* written."

NOTE 1.—*Have got* must not be used in the sense of *have*, but only when the act of acquiring is to be expressed.

NOTE 2.—The negative of *I have* is *I have not*, not *I do not have*.

145. (*a*) In such a sentence as "I have broken a plate," we can see how *have* came to denote completion. For this would formerly have been written "I have a plate broken," where *have* has its old possessive force and *broken* is a participial adjective qualifying "plate."

(*b*) The use of *have* with intransitive verbs (e.g. *I have come; I have been*) is due to the analogy of the transitive verbs: here *have* merely marks completion of action and has never had its original force of possession.

(*c*) The use of *be* to form the passive is easier to understand. In *she is good*, "good" describes the condition in which "she" is; in *she is loved*, "loved" performs precisely the same office.

(*d*) From the above we see that "I am arrived" is much more logical than "I have arrived," but perfects on the former model have been largely discarded in English. When we use *be* it is to lay stress on the fact that the action is completely finished and the subject continues in the state denoted by the participle, which is then a mere adjective; as, *she is arrived* or *come* implies that she is still here, still in a state of having arrived or come. Hence, when the verb is limited by an adjunct in such a way that stress is laid on the action, we always use the *have* form; as, "our friends *have* rapidly dispersed"; but we may say "our friends *are* dispersed." Tense forms like "he is gone" where the auxiliary *is* is used in place of *has* are to be taken as present-perfect.

146. Preterite-present verbs. A preterite-present verb is a verb that formerly was the preterite tense of a strong verb, but is now used as the present tense of a weak verb, a fresh weak preterite having been formed from that old strong preterite used as present.

The preterite-present verbs are **can, may, shall, will,** and **dare**. It is because these verbs were once past tenses that they have no *-s* in the third singular present indicative forms, he *can*, he *may*, he *shall*, he *will*, he *dare*.

Must and *ought* are also past tenses now used as presents, but they differ from the preterite-present verbs proper in being *weak* preterites used as presents.

The verbs *can, may, shall, will, dare,* and, more loosely, *must* and *ought* are called **strong-weak** verbs.

N.B.—The term "strong-weak" is not to be applied to *any* verb (such as *dig*) which shows both strong and weak forms, but only to those verbs in which an old strong preterite has come to be used as a present and a fresh weak preterite has been formed from it.

147. Can. The verb *can* was formerly the preterite tense of a verb meaning "to know." It meant "I have acquired knowledge," and hence came to mean "I am able."

In its weak past tense *could*, the *-l* was put in on the analogy of *should* and *would*.

NOTE.—Other words derived from the same root as *can* are *uncouth* (literally "unknown"), *cunning* (literally "knowing"), *ken*, and *con*.

148. May. The verb *may* was originally the preterite tense of a verb meaning "to have power." In such an expression as "Let him speak as quickly as he *may*, he will not finish in time" it has something of its old force.

NOTE.—The same root, meaning "power," is seen in the nouns *might* and *main*.

149. Shall. The verb *shall* originally meant "I have owed," hence "I must pay," "I am under an obligation." This idea is still present in the second and third persons. In the first person it denotes simple futurity, its old force being entirely lost.

When used in questions, however, *shall* in the second person has no meaning of obligation.

The weak preterite *should* is used to express—

(1) Contingent futurity, in the first person; as, "I *should* get wet, if it rained."

(2) Condition, in all three persons; as, "if it *should* turn out to be so, let me know.

(3) Obligation, in all three persons; as, "you *should* go and see him," meaning "you ought to go."

150. **Will.** The verb *will* differs from the other preterite-present verbs in being originally a preterite subjunctive. *Will* meant originally "I have desired," and hence came to mean "I intend."

Will used as an auxiliary verb denotes (*a*) in the first person determination, (*b*) in the second and third persons simple futurity.

The weak preterite subjunctive *would* is often used to introduce an exclamatory wish; as, "*would* that I had seen him!" meaning "I wish that I had seen him."

In the apodosis of conditional sentences *would* is used to express—

(*a*) Determination in all three persons; as, "you *would* go if you could."

(*b*) Contingent futurity in the second and third persons; as, "*he would* get wet if it rained."

As a verb of complete predication *will* means to exercise one's will-power; as, "he *willed* that it should be so."

NOTE 1.—The form *won't*, which is purely colloquial, is a contraction of *wol not*, where *wol* is a variant form of will.

NOTE 2.—In Old English there was a negative form corresponding to the verb *will*. This still remains in the phrase *willy-nilly*, *i.e.* "will-he nill-he," meaning "whether he likes it or not."

151. **How to use "shall" and "will" correctly.** *Shall* in the first person expresses futurity; as, "I *shall* fall."

Shall in the second and third persons expresses a promise or a threat; as, "he *shall* have the prize," "you *shall* go," "he *shall* speak."

Will in the first person expresses resolution; as, "I *will* speak" (no matter who forbids me).

Will in the second and third persons denotes simple futurity; as "you *will* see him to-morrow."

In conditional and relative clauses (§§ 184, 185) *shall* in the third person expresses futurity; as, "if any person *shall* give information which *shall* lead to the conviction of the offenders, he shall receive forty shillings reward."

In questions some alterations in force take place. *Shall* in the second and third persons has naturally no sense of compulsion in questions. But *shall you go?* and *will you go?* do not mean quite the same thing: in asking *will you go?* I imply that I wish you to go; in asking *shall you go?* I merely wish to know whether you mean to go or not.

Will I is not used in standard English.

In *I won't* determination is not always prominent; as "*I won't* write to him till I hear from you."

NOTE.—For the force of *shall* and *will* in dependent statements, see § 237, Note 2.

152. Must and ought.

The verb *must* is the weak preterite of an old preterite-present verb *mote* (= may), now found only in the archaic expression "so *mote* it be." *Must* is now used as a present only.

The verb *ought* is the weak past of *owe*, and has exactly the same history as *must*. The old meaning of the verb *owe* was "to possess." It came to mean "I possess another's goods," and hence "I am under an obligation."

NOTE 1.—The verb *ought* is used ungrammatically in the expressions *didn't ought* and *hadn't ought*, for *ought* cannot be used as an infinitive or as a past participle.

NOTE 2.—The old strong past participle of the verb *to owe*, which meant *to possess*, has become the adjective *own*.

153. Dare.

The form *durst* is used as the second person singular of the present tense (*thou durst*) and for all persons and both numbers in the past.

Durst is now discarded from the ordinary speech of educated people and is rarely written, its place having been taken by *dared*.

In the third singular present indicative both *dare* and *dares* are used, the latter being found when the following infinitive has *to* before it; as, "he *dare* not do it"; but "he *dares* to speak in its favour."

When *dare* means "challenge" the *-s* must be used (see § 133).

154. Do. We can distinguish as many as seven uses of *do* in Modern English—

1. Verb of complete predication: to perform; as, "I *do* my work."

2. Verb of complete predication: to be suitable, etc.; as, "will this *do*?"

3. Substitute verb: used to prevent the too frequent repetition of some other verb; as, "I write faster than you *do*," *i.e.* "than you *write*."

4. Auxiliary verb: used in negations and questions; as, "I *do* not live there now," "*do* you live here?"

5. Auxiliary verb: used to give emphasis to another; as, "I *do* wish he were here."

6. Auxiliary verb: used to denote entreaty; as, "*do* come with me."

7. Auxiliary verb: used as in a mild imperative; as, "*do* you go and see for me." This is old-fashioned now.

NOTE.—In the expression "how *do* you *do*?" the first "do" is the auxiliary (4), the second "do" is used perhaps in imitation of the French *faire*.

155. Need. The verb *need* is sometimes used in the third singular present indicative without an *-s*. This is probably on the analogy of the preterite-present forms.

If a verb in the infinitive follows it, the form will be *need*; as "he *need* not go." If an object follows, the *-s* is always added; as "he *needs* rest."

156. Wit. The verb *wit* is an archaic verb meaning *to know*. We use it in the infinitive form *to wit*, meaning "namely," in legal documents and other formal notices; as, "I bequeath to A. B. all my landed property, *to wit*, three farms." There is an old past tense *wot* now used as a present; as, "God *wot* (*i.e.* knows) that I lie not." Its new weak preterite tense *wist* is used in the Authorised Version of the Bible; as, "*wist* ye not?" We have a survival of the present participle in the adverbial form *unwittingly* (*i.e.* unknowingly).

TEST PAPER 7 A.

(§§ 107-133.)

1. Define a verb. Derive and explain the word "verb."

2. Classify verbs. Explain the terms "transitive," "auxiliary," and "reflexive" as applied to verbs.

3. Define voice, mood, tense, number, person, and inflexion.

4. What does tense mark in English? Name the active tense forms of the verb *sit*.

5. What is the meaning of the terms "finite" and "infinite" as applied to verbs. What forms come under the head of the verb infinite? Describe them.

6. What is the difference *in form* between the indicative and subjunctive moods? What is the tendency of modern English as regards the use of the subjunctive forms?

7. In what different ways can the infinitive of a verb be used? Give examples.

8. What verbal forms end in *-ing*? How do you distinguish them?

9. How are (i) infinitives and (ii) participles distinguished from the other parts of verbs? Write down three sentences illustrating the use of the present participle.

10. Give examples of verbs that are used both as "complete" and as "incomplete predicates," and explain these terms.

12. Write eight sentences illustrating the transitive and intransitive use of four verbs.

13. Rewrite the four sentences containing transitive verbs with change of voice from active to passive.

TEST PAPER 7 B.

(§§ 134-156.)

1. Define weak and strong verbs. By what other names are they sometimes known?

2. Mention some verbs now weak that were once strong and some verbs now strong that were once weak. Mention also some verbs of mixed conjugation.

3. Classify *teach*, *fight*, *work*, *do*, *fly*, *flow*, *flee*, *tell*, *till*, *toll* as weak or strong.

4. What are weak verbs? Classify *bring*, *sing*, *take*, *seek*, *teach*, *set*, *bleed*, *eat*, as weak or strong.

5. What are anomalous verbs? Give examples.

6. Write a list of the strong-weak verbs and explain exactly what is meant by the term "strong-weak."

7. Show how these verbs are irregular or peculiar: *owe*, *dare*, *wit*, *do*, *can*, *need*, *shall*.

8. What is meant by "conjugation," and by "auxiliary verb"? Give the derivation of these terms.

9. Give the rule for the correct use of *shall* and *will* in forming the future tense.

10. Write out the forms of the verb *to be*. How do you account for their great irregularity?

11. Is vowel change the decisive mark of the strong conjugation? To which conjugation do these verbs severally belong: *bring*, *fight*, *read*, *hang*, *beseech*, *go?*

12. Show from still familiar forms that *melt*, *show*, *shave*, *swell*, were once of the strong conjugation; and write down the past participles of *shoe*, *light*, *work*, *knit*, *speed*.

ELEMENTARY EXERCISE ON CHAPTER VII.

Point out all the verbs in the following sentences, assigning each to its proper class.—

(*a*) We have been young and old, we have been sad and merry with you.—I have been saying things of you that I would not hear an enemy say.—Restless wert thou in thy life; thy dust was not to be restful in thy death.

(*b*) Winter, and summer, and spring, how quickly they pass, and how early time brought thee his sorrows, and grief cast her dust upon thy head.—In this wise they angle for the fish called trout; but whether they ever catch him or not, not having seen it, I cannot say.

(*c*) Having come into the City of Priests, I went forth into the street, and found a priest of the baser sort, who for a piece of silver led me hither and thither among the temples, discoursing of many things.—While they were busy with him, others of the frantic folk had built great platforms of wood, whereon they all stood and spoke at once.

(*d*) You erred, it cannot be denied, with your eyes open. Father, we, thy followers, may yet take trout, and forget the evils of the times. Or again, thou wouldst wander with dusty feet through the ways that the dust makes silent, while the breath of the kine, as they were driven forth with the morning, came fresh to thee, and the trailing dewy branch of honey-suckle struck sudden on thy cheek.

CHAPTER VIII.

THE ADVERB.

157. Def.—An **adverb** is a word which modifies a verb, an adjective, a preposition, a conjunction, or another adverb.

Examples: "he won *easily*," "I am *very* glad," "he was *half* through his work," "he has been ill *ever* since he left us," "I accepted *most* gladly."

Adverb is derived from the Latin *ad*, "to," and *verbum* (*verb* here means "the verb," not simply "a word"). Accordingly, the meaning of *adverb* is "added to (*i.e.* applied to) a verb," although, as we have seen, adverbs are added to other words as well.

NOTE.—Sometimes an adverb seems to modify a noun, as in "the *then* king," "thine *often* infirmities," "the *late* drought," but really it does not modify the noun so much as the attribute (usually verbal) which is understood with the noun—"the *then* (reigning) king," "thine *often* (recurring) infirmities," "the *late* (prevailing) drought."

158. Classification. Adverbs are divided into the following six classes according as they express—

1. **Manner**; *fast, nobly, thus.*
2. **Place**
   - where? *there, behind, aloft.*
   - whither? *hither, eastwards.*
   - whence? *hence, thence.*
   - in what position? *thirdly, lastly.*
3. **Time**
   - when? *then, yesterday.*
   - during what time? *always, ever.*
4. **Quantity, Extent,** or **Degree**; *nearly, very, much, thrice, four times.*
5. **Affirmation** and **Negation**; *certainly, not, yes.*
6. **Reason** and **Consequence**; *why? therefore.*

NOTE 1.—*Yes* and *no* are usually regarded as adverbs, but their exact classification is difficult. In answering questions they take the place of an entire sentence and have therefore been called **substitute adverbs.**

NOTE 2.—*Why? where? when?* and other adverbs used in asking questions are sometimes spoken of as interrogative adverbs.

NOTE 3.—The form *firstly* is pleonastic and should be avoided: *first* is sufficient.

159. Conjunctive adverbs. Conjunctive adverbs are those which join clauses together, as do conjunctions, besides adding to the meaning of a verb. Thus, in "this is the house *where* I lived," the adverb *where* not only modifies the meaning of the verb *lived*, but also joins the clauses "this is the house" and "I lived."

160. Inflexion of adverbs for comparison. Adverbs, like adjectives, are sometimes inflected to express the degrees of comparison; as, "you run *fast*," "he runs *faster*," "I run *fastest* of all."

161. Adverbs may be inflected for degree in three ways.—

1. By adding to the positive the suffix *-er* for the comparative degree, and the suffix *-est* for the superlative; as, *fast, faster, fastest*. This method of comparison can only be used when the forms of the adjective and adverb are the same.

2. By placing the adverbs *more* and *most* before the adverb; as, *gracefully, more gracefully, most gracefully*.

3. By using different words; as, *well, better, best*; *badly, worse, worst*.

These last are irregular formations, corresponding to the similar adjectival forms.

162. Irregular comparison of adverbs. The following are the most important adverbs irregularly inflected. They should be compared with the corresponding adjectives (§ 80).

Positive.	Comparative.	Superlative.
well	better	best
ill, badly	worse	worst
much	more	most
nigh, near	nigher, nearer	nighest, nearest, next
far	farther	farthest
forth	further	furthest
late	later	last
(rathe)	rather	

NOTE.—*Rathe* is an archaic adjective meaning "early"; as, "the *rathe* primrose."

163. Formation of adverbs. (*a*) Adverbs are formed from adjectives by adding *-ly*; as, quick, *quickly*; beautiful, *beautifully*.

Adjectives ending in *-y* change the *-y* into *-i-*; as, happy, *happily*; gay, *gaily*. Coy, *coyly* is an exception.

Adjectives ending in *-ble* drop the *-le* and those ending in *-ue* drop the *-e*; as, noble, *nobly*; comfortable, *comfortably*; due, *duly*. So too, whole, *wholly*.

[Many adjectives end in *-ly*; as, *manly*, *goodly*, *godly*; these are not to be mistaken for adverbs. Adverbs in *-ly* are very seldom formed from such adjectives: an example is *friendlily* from *friendly*. We avoid such adverbial forms by using adverbial phrases; as, "in a friendly fashion."]

(*b*) Adverbs are often of the same form as adjectives; as, "a *fast* train" (adjective), "he walks *fast*" (adverb). This identity of form is due to the loss of an earlier adverbial inflexion.

(*c*) Certain adverbs are formed from the roots of the pronouns *he*, *the*, and *who*.

The following is a table of these adverbs.—

Pronoun.	Where?	Whither?	When?	Whence?	How?
he	here	hither		hence	
the	there	thither	then	thence	the
who	where	whither	when	whence	how why

The is used as an adverb in such expressions as "so much *the* better," "*the* more *the* merrier," "*the* nearer the bone, *the* sweeter the meat." It means literally "*by that*," being an old case-form (instrumental) of the definite article. In the last two examples the first *the* means "by how much" or "to whatever degree," *the* having been in Old English a relative as well as a demonstrative pronoun.

NOTE.—The adverbs *here*, *there*, *where*, are used in composition with certain prepositions: as, *herein*, *thereupon*, *wherefore*. The first part of the compound represents an oblique case-form of the corresponding pronoun, governed by the preposition.

(*d*) Adverbs have been formed from nouns and adjectives by the endings *-ling*, *-long*, *-meal*, *-wards*, *-ways*, and *-wise*; as, *darkling*, *sidelong*, *piecemeal*, *westwards*, *sideways*, *otherwise*.

(*e*) Adverbs have been formed from nouns by the prefixes (*i.e.* letters or syllables placed before words in order to modify their meaning), *a-*, *be-*, *to-*; as, *ajar*, *abed*; *besides*, *betimes*; *to-day*, *to-morrow*.

(*f*) Certain adverbs are derived from old case forms of nouns and adjectives. The chief are—

Possessive: *needs*, *else*, *once*, *twice*, *thrice*, *sometimes*, *always*, *whilst*, *against*, *amidst*, *backwards*, *wondrous*.

Dative (*i.e.* the case of the indirect object): *whilom*, *seldom*.

NOTE.—*Against* and *amidst* are now used as prepositions only.

TEST PAPER 8.

1. Define an adverb. Give examples of adverbs modifying a preposition, a verb, and a conjunction.
2. Classify adverbs according to their meaning, giving two examples of each class. How do you classify the adverbs *yes*, *no*?
3. Define a conjunctive adverb. Name some of the conjunctive adverbs. Do you consider them to be rather conjunctional or adverbial in their nature?
4. How are adverbs inflected to express comparison? Give a list of the adverbs irregularly inflected for comparison.
5. Show how adverbs are formed from adjectives and from nouns. Give examples of adverbs having the same form as adjectives.
6. Give the adverbs derived from the pronominal roots seen in *he*, *the*, and *who*.
7. What is an "adverb phrase"? Give five examples.

ELEMENTARY EXERCISE ON CHAPTER VIII.

Point out all the adverbs in these sentences, stating their class and what words they modify.—

Now they are coming.—I shall be there presently.—Immediately a great light appeared.—Here we are!—Do come in.—He went out hurriedly.—"Marry, come up," quoth good Queen Bess.—Lie down and rest a little.—Within the music sounds.—A poor man stood without.—You write very badly.—How badly you write!—However badly I write, I manage to make my living.—I was very nearly killed by the fall of a stone.—I was a little frightened.—I half believed him, and went all trembling to look into the well.—The more the merrier.—Tell me why you did this.—I must needs go and try them.—He is seldom at home so early as this.—Meantime all the windows had been broken.—Go and do thou likewise.—I am somewhat afraid of his looks.—Go ahead!—We are adrift.—The boat ran aground.—I got to the church, I warrant, betimes.—To-morrow it is cut down.

CHAPTER IX.

THE PREPOSITION, THE CONJUNCTION, AND THE INTERJECTION.

THE PREPOSITION.

164. Def.—A preposition is a word which joins a noun or pronoun to another word and indicates some relation between the noun or pronoun and that other word; as, "the house *on* the hill"; "won *by* the sword"; "the man *with* the white hat"; "I am *on* my way *to* him."

A preposition is used to join a noun (or pronoun) to—

(*a*) another noun or pronoun; as, "a *pig in* a *poke*," "have you found *fault with him*?"

(*b*) an adjective; as, "he was *great in war*."

(*c*) a verb; as, "*come with me*."

(*d*) an adverb; as, "he writes *well for* his *age*."

Preposition is derived from the Latin *praepositionem*; cp. *prae-pono*, "I place before." The word *preposition* thus means "that which is placed before," and implies that the preposition usually stands before the word the relation of which to some other word it is its function to point out.

When a preposition governs a relative pronoun, however, it often comes after, not before it; as, (1) "this is the person (*whom*) I told you *of*"; (2) "the house *that* we live *in* is damp." In (1) *of* governs *whom*; in (2) *in* governs *that*.

165. Classification. Prepositions are either simple, compound, or phrase-prepositions.

Simple: *at, by, for, in, of, off, on, to, up, with.*

Compound: *into, behind, within, without, outside, inside.*

Phrase-prepositions: *out of, owing to, instead of, on account of, by means of, in spite of.*

166. Double prepositions. Double prepositions consist of two prepositions forming one expression; as, *from out*, *from behind*, *from beneath*, *from over*, *outside of*, *out of*.

Examples—

> Far off a phantom cuckoo cries,
> *From out* a phantom hill.

The wind was blowing *from off* the land.

167. Participial prepositions. Participial prepositions are participles of verbs used as prepositions. They are: *concerning*, *during*, *pending*, *touching*, *notwithstanding*, *except*, *past;* as "the prisoner died *during* his trial"; "I must speak *concerning* the election"; "the fire went out *notwithstanding* our efforts."

All these words were formerly used in an absolute construction, *i.e.* one which bears no direct syntactical relation to the rest of the sentence; as, "he died, *his trial during*," *i.e.* his trial lasting.

THE CONJUNCTION.

168. Def.—A conjunction is a word used to join words or groups of words together; as, "three *and* two make five"; "I am young, *but* I am wise"; "I am not wise *because* I am young"; "not all young people are fools, *though* you may think so."

The commonest conjunctions are *and*, *but*, *either*, *or*, *neither*, *nor*, *whether*, *if*, *that*.

Conjunction is derived from the Latin *coniunctionem*, "a joining together"; cp. *coniungo*, "I join together."

169. The conjunction is not the only part of speech that joins clauses together. The relative pronouns *who*, *which*, *that*, etc., and the conjunctive adverbs *when*, *where*, *why*, etc., also perform the same function (see § 181).

170. Classification. Conjunctions are divided into two classes—**coordinative** and **subordinative** conjunctions.

A coordinative conjunction is one that joins words or phrases, or clauses which are not dependent on one another (see § 178); as, *and, but, or.*

A subordinative conjunction is one that joins a dependent clause to a principal clause (see § 178); as, *because, since, if, though.*

171. Coordinative conjunctions are classified as—

Copulative, *i.e.* those which merely link together; as, *and, both . . . and.*

Adversative, *i.e.* connecting and contrasting; as, *but, still, yet.*

Disjunctive, *i.e.* connecting alternatives; as, *either . . . or, neither . . . nor.*

Illative, *i.e.* connecting two principal clauses which make statements, one of these statements being inferred from the other; as, *therefore, so, then, for.*

For examples see § 180.

NOTE.—*Illative* is derived from the Latin *illatus*, "that which is inferred."

172. Subordinative conjunctions are classified according as they are—

(*a*) **Temporal**: *when, after, before, since, directly.*
(*b*) **Local**: *whence, where.*
(*c*) **Final** (purpose): (*in order*) *that.*
(*d*) **Consecutive** (consequence): (*so*) *that.*
(*e*) **Conditional**: *if,* (*provided*) *that, supposing, unless.*
(*f*) **Concessive**: *though, although.*
(*g*) **Causal**: *because, since,* (*seeing*) *that.*
(*h*) **Comparative**: *as, than.*

173. Correlative conjunctions are those which are used in groups; as, *both . . . and, either . . . or . . . or, not only . . . but also.*

THE INTERJECTION.

174. Def.—An interjection is a word that serves as a mere exclamation; as, *oh! ah! alas! hurrah! pooh!*

Examples—

O days and hours, your work is this.
Ah! my loved Arthur whither shall I go?
Ho, ho! the breakers roared.

Some are of natural formation; as, *oh! ah!*

Others are different parts of speech which have come to be used as interjections, often in corrupted forms; as, *marry* (from *Mary*, i.e. *St. Mary*), *bother! quick!*

Interjection is derived from the Latin *interiectionem*, "a throwing *or* placing between." The word thus means something "thrown among," or "placed between," and implies that the interjection is placed among the words in a sentence without being grammatically attached to any of them. It stands apart and is sometimes a sentence in itself.

175. Interjectional phrases. Some interjections consist of two or more words and are called interjectional phrases; as, *plague on it! great heavens!*

TEST PAPER 9.

1. Define a preposition. Give the derivation of the term "preposition."

2. What are "double prepositions" and "verbal prepositions"?

3. What is meant by "government by a preposition"?

4. Write two sentences containing the same word used as an adverb and as a preposition. Show that certain words which are used as prepositions are also used as conjunctions.

5. Define a conjunction, and give three examples.

6. How are conjunctions classified? Give two examples of each class, and write a sentence containing two conjunctions of different classes.

7. What other words, besides conjunctions, join words together? Give examples of the use of such words.

8. How does a preposition differ from a conjunction? Mention some words that may be used both as prepositions and as conjunctions.

9. Illustrate the different senses of *with*, *by*, *at*, *of*, *for*. Which of them can be used as adverbs?

10. Define and derive the term "interjection."

ELEMENTARY EXERCISE ON CHAPTER IX.

1. Point out all the prepositions in the following sentences, showing the words they govern and distinguishing verbal prepositions among them.—

Necessity is the mother of invention.—Don't shout till you are out of the wood.—Eat at pleasure, drink by measure.—In for a penny, in for a pound.—Come back to the point.—During the night the sun hides.—The prisoner was condemned, notwithstanding my entreaties. —Very little was said concerning the Peace.

2. Also in the following—

(*a*) Oh, young Lochinvar is come out of the west,
Through all the wide border his steed was the best.

(*b*) And now, my son, I would speak with thee touching the inheritance. Contrary to my expressed wish and command, thy elder brother has married the daughter of my enemy, between whose house and mine I would have a great gulf fixed.

(*c*) But all the four great masters of our song,
Stars that shine out amidst a starry throng,
Have turned to Italy for added light,
As earth is kissed by the sweet moon at night.

3. Point out all the conjunctions in the following sentences, and also state their exact classification.—

(*a*) We ne'er see our foes but we wish them to stay.—Look before you leap.—A fool and his money are soon parted.—If wishes would bide, beggars would ride.

(*b*) And this is law, that I'll maintain
Unto my dying day, Sir,
That whatsoever king shall reign
Still I'll be the Vicar of Bray, Sir.

(*c*) The ashes that are left behind
Do serve to put us all in mind
That unto dust
Return we must.

(*d*) While offering peace, sincere and just,
In heaven we place a manly trust,
That truth and justice may prevail
And every scheme of bondage fail.

(*e*) Provided that he really is coming, I think we are safe.

(*f*) I tell you this at length, lest you should misunderstand me.

(*g*) You had better say nothing about it unless you are quite sure.

(*h*) In order that you may have no fault to find with me, I shall obey you in word and deed like a good servant.

(*i*) Because I am poor you persecute me; if I were rich you would fear me.

(*k*) Yet she neither spoke nor moved.

(*l*) But if ye know
Where I can light on arms, or if yourself
Should have them, tell me, seeing I have sworn
That I will break his pride and learn his name.

(*m*) Meet me at noon in case I do not see you before that.

(*n*) Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds.

(*o*) But he answered, "Thy word given must even stand now; nor will I fail to follow thee, but most loth I am to this journey."

(*p*) Whether the priest spoke truly, or not truly, even so may such good things betide you as befall dead men.

(*q*) Now it seemed to me a strange thing that the city was empty, and no man dwelling therein, save a few priests only, and their wives, and their children.

CHAPTER X.

SYNTAX: INTRODUCTORY.

176. **Def.—Syntax** is that part of grammar which deals with the relations of words to one another when they are employed to form sentences.

Syntax is derived from the Greek *syn*, "together," and *taxis*, "arrangement."

177. **Agreement** and **government**. The relations of words to one another are included under (*a*) agreement (or concord), and (*b*) government.

Def.—Agreement (or **concord**) is that law of language which requires that one word should be in the same gender, number, case, or person as another.

The rules of agreement are given below.

Def.—Government is that part of syntax which includes the rules as to the relations of words otherwise than by agreement.

CHAPTER XI.

SENTENCES.

178. Sentences are of three main types—

(i) A **simple** sentence is one that contains only one finite verb; as, "the fire went out," "he took pen and pencil," "Mr. and Mrs. Brown are out," "all being well I start to-morrow."

(ii) A **compound** sentence is one which contains two or more coordinate and independent clauses, usually connected by a coordinative conjunction; as, "the weather improved and we went for a walk."

(iii) A **complex** sentence is one that contains a principal predicate and one or more subordinate clauses (§§ 37, 182); as, "the weather improved as the year advanced."

(*a*) Two or more complex sentences connected by coordinative conjunctions form a compound sentence; as, "he came while it was yet early and went away before it was late."

(*b*) In a complex sentence we may have sub-dependent clauses, *i.e.* one or more clauses dependent on clauses which are themselves dependent; as, "he went away when he found *that you would not see him* BEFORE IT WAS TOO LATE." The words in *italics* form a noun-clause dependent as object on the clause "when he found," which is itself a subordinate adverbial clause of time dependent on "he went away." The words in SMALL CAPITALS form an adverbial clause dependent on the clause in *italics*.

179. The **simple** sentence may express—

(1) An assertion; as, "all men die."
(2) A command; as, "come to me."
(3) A question; as, "will you come?"
(4) A wish; as, "may you grow wiser!"

180. The **compound** sentence may be copulative, adversative, disjunctive, or illative according as its clauses are connected by conjunctions of one or another of these four types (§ 171).

Copulative: "he will go away, *and* I shall return home."

Adversative: "he will go away, *but* I shall return home."

Disjunctive: "*either* he will go away *or* I shall return home."

Illative: "he will go away, *therefore* I shall return home."

181. The second clause of a compound sentence may be introduced by a **relative pronoun or conjunctive adverb** (§ 159), when these have a *continuative* force (*i.e.* when they might be replaced by a coordinative conjunction and a personal pronoun or an adverb). Thus, "I met your father, *who* (= and he) told me you were ill," is a compound sentence; but "I heard of your progress from the man who first told me you were ill" is a complex sentence. Cp. also "I live in Glasgow, where it is always raining," and "I live where it is always raining."

182. In a **complex** sentence the part containing the main verb is often called the **principal** clause; but there may be complex sentences in which no such principal clause can be distinguished; as "that you have wronged me doth appear in this," where the subordinate clause is itself the subject of the principal predicate. A subordinate clause receives its full meaning only when taken in conjunction with its principal verb.

Subordinate clauses are of various kinds, according as they do the work of a noun, an adjective, or an adverb.

NOTE.—Sometimes it is difficult to determine whether the clause is adjectival or adverbial, *e.g.* "I sent a boy, who should deliver the letter." Here logic says that the clause introduced by "who" is an adverb-clause of purpose (final, § 185), but grammar says that the relative introduces an adjectival clause.

183. The **noun-clause** does the work of a noun and can be—

(*a*) Subject of a verb; as, "*that he will return* is certain," "*that you have wronged me* doth appear in this."
(*b*) Object of a verb; as, "he said *that he would come*," "he asked *who would go*."
(*c*) Complement to a verb; as, "this seems *what you hoped for*."
(*d*) Object of a preposition; as, "Macbeth replied to the witches' *All hail!*"
(*e*) In apposition to a noun or pronoun; as, "the fear *that he would not come* was prominent," "it is true *that he will not come*."

184. The **adjective-clause** does the work of an adjective. It is introduced by (1) a relative pronoun (expressed or understood), the relative being used in a restrictive or defining sense, or (2) by a conjunctive adverb (§ 159); as—

"The man *who called* left his card."
"He rode on the horse *his father had bought him*."
"This is the house *where I was born*."

185. The **adverb-clause** does the work of an adverb, and may express any of the ideas introduced by the subordinative conjunctions (§ 172), thus—

(*a*) Temporal: "he will work *when he has time*."
(*b*) Local: "he will go *where he finds a welcome*."
(*c*) Final: "*in order that you may be free to go*, I will leave at once."
(*d*) Consecutive: "I arrived so early *that he was not ready*."
(*e*) Conditional: "I shall go *if I wake in time*."
(*f*) Concessive: "I shall go, *though I may be late*."
(*g*) Causal: "I found him, *as he had not gone out*."
(*h*) Comparative: "He vegetates rather *than lives*."

N.B.—*For test questions and exercises on this Chapter see pp.* 137-147.

CHAPTER XII.

SYNTAX OF THE NOUN, THE PRONOUN, AND THE ADJECTIVE.

Additional rules are given in §§ 193-199 *for the syntax of the pronoun where it differs from that of the noun.*

USE OF THE CASES.

186. The **nominative** is used—

(i) As subject; as, "the *man* is here," "have *you* come?"

(ii) To name the person addressed; as, "come here, *Timothy*."

This is called the **nominative of address** or, more rarely, the **vocative**.

(iii) In apposition to a noun or pronoun in the nominative case; as, "Wilkes the *politician* was expelled" (§ 191).

(iv) To complete the predicate after intransitive verbs of incomplete predication; as, "he is a *man*," "he became *king*."

The use of the objective form, instead of the nominative, in the only words where these differ (*i.e.* the pronouns), is a common source of error: thus we hear "it is *me*." Such a form of speech can only be defended on the ground of its widespread use, even among the educated classes.

(v) As factitive predicate in passive construction; as "he was made *king*."

(vi) In absolute constructions; as, "*this* being so, he departed."

187. The nominative absolute. A noun may be used in the nominative case in an adverbial phrase which is absolute, *i.e.* which contains a noun together with a participle or its equivalent standing in a predicative relation to it, the noun being neither the subject nor the object of a finite verb nor governed by a preposition; as, "*the feast once begun*, we were all very merry"; "*the soil being poor*, corn did not pay"; "*these things considered*, I prefer not to go."

Each of the phrases above could be turned into a subordinate adverbial clause, attached to its principal clause by a conjunction.

Thus, "*when once the feast was begun*, we were all very merry"; "*because the soil was poor*, corn did not pay"; "*now these things have been considered*, I prefer not to go."

A common error in the foregoing use of the participle is that of the "unrelated participle" (§ 234); it is exemplified in such sentences as these:—

> *Coming* to the town very late, the gates were barred and bolted;
> The road seemed very long, *walking* in thin shoes.

Here "coming" appears to qualify "gates," and "walking" to qualify "road." The subject of the participle must be expressed.

188. The **objective** is used—

(i) As direct object of a transitive verb; as, "he hit *me*."

(ii) In apposition to a noun in the objective; as, "I saw Smith the *wheelwright*" (§ 191).

(iii) As factitive predicate in active constructions (§ 112); as, "they made him *king*."

(iv) Adverbially; as, "he danced all *night* (§ 244).

(*a*) Perhaps we may include here the objective case of kindred meaning (**cognate object**) found after some intransitive verbs; as, "he lives a virtuous *life*," "he went this *way*"; cp. "he lives *well*" (adverb), "he lived many *years*" (adverbial objective).

(*b*) The so-called **retained object** in passive constructions may be classed under this heading: thus, if we turn "he gave me a *book*" (active) into the passive "I was given a *book*," "book" is called the retained object.

(v) When governed by a preposition, *e.g.* "he gave it to *me*."

A common error is the use of *who* for *whom* when the preposition governing the relative or interrogative does not precede it; as, "*who* is it written by?" "the man *who*, as it happened, there had been such a fuss about, was quite innocent."

(vi) After a few adjectives; as, *worth*, *like*, *near*.

(vii) As an indirect object after a transitive verb; as, "he gave *John* a book," "he got *me* a cab."

The verbs denoting to *teach*, *ask*, *promise*, *refuse*, *give*, *forgive*, and a few others take two objects in English, but one is direct and the other indirect; thus, "he asked me a favour" = "he asked a favour *of* me," "he taught me Latin" = "he taught Latin *to* me." When turned into the passive one or other of the objects may be retained; as, "I was asked a *favour* by him" or "a *favour* was asked *me* by him."

189. The **possessive case** is used adjectivally (§ 60)—

(1) To denote authorship or possession; as, "*Handel's Messiah*," "the *man's* courage," "the *sun's* rays."

(2) To denote the subjective relation (*i.e.* the relation of subject of the verbal action implied in the noun on which the possessive is dependent); as, "the German *Emperor's* accession," where "Emperor" is the subject of the verbal action implied in "accession."

(3) To denote the objective relation; as, "King *Humbert's* assassination" where "Humbert" is the object of the verbal action implied in "assassination."

(*a*) Strictly speaking the inflexion for the possessive case can only be added to the names of persons or personified objects; but much license is allowed, especially in poetry; as, "the earth's fruitfulness," "the world's history."

(*b*) Occasionally we find "of" followed by a possessive; as, "a friend of *mine*," "a play of *Shakespeare's*." These phrases may be elliptical (thus: "a play of Shakespeare's *plays*") or, more probably, are merely pleonastic.

(*c*) Except in a few instances the Modern English inflected form is always possessive or subjective. Byron, however, has "thy *sire's* maker and the *earth's*," and Scott "by *England's* king and *Scotland's* queen." Similarly we can say, "*its* removal would be a great advantage," "*my* election was due to his influence," etc.

APPOSITION.

190. Def.—A noun, or a phrase equivalent to a noun, is said to be in **apposition** to another when it is used further to define the meaning of that other noun or phrase; as, "William, *Duke of Normandy*," "the Severn, *the longest of English rivers*," "the highest of British mountains, *Ben Nevis*," "I am your obedient servant, *John Smith, Secretary*," "he, the *chieftain*, rose to speak."

(*a*) Christian names and surnames are not in apposition to one another, but are rather to be considered as forming a compound noun; thus, "Clara Vere de Vere" is in grammar to be considered as one noun.

(*b*) The *second* noun is in apposition to the *first* and further defines it. The only apparent exceptions to this rule are titles such as "King Edward," "Duke William," "Lady Clara," but here "King," "Duke," and "Lady" are to be regarded as adjectival and not as in apposition to "Edward," "William," and "Clara."

Apposition is derived from the Latin *appositionem;* cp. *appono*, "I place by the side of."

191. A noun agrees in number and case with the noun to which it is in apposition; as, "I have seen *Jones*, the *actor*"; "*Leopold, King of the Belgians*, is cautious." Here *actor* is objective case and third person as being in apposition to *Jones*, which is objective case and third person. Similarly *King* is nominative because *Leopold* is nominative.

But it is awkward to put both the original noun and the appositive noun in the possessive case; as, "I have *Smith's, the jockey's*, photograph." Therefore we must regard "Smith the jockey" as a compound noun and to say, "I have *Smith the jockey's* photograph."

SYNTAX OF THE PRONOUN.

192. In so far as pronouns are used as substitutes for nouns, their syntax is much the same as that of nouns. There are however some special points to be noticed.

193. Ambiguity in the use of pronouns. If the same pronoun be used of more than one thing or set of things in a sentence, ambiguity often results; as, "and when *they* arose early in the morning, behold, *they* were all dead corpses," where "they" refers to two distinct sets of persons. Whenever the meaning of a pronoun in a sentence becomes in any way uncertain or obscure, replace one or both of the pronouns by the appropriate noun or nouns.

194. The **relative** pronoun **agrees** with its antecedent in gender, number, and person; in case it belongs to its own clause.

(*a*) (i) The relative only used for persons (viz. *who*) must not be used with a non-personal antecedent, and the relative used for irrational beings (viz. *which*) must not be used with a personal antecedent; (ii) the number and person of the verb agreeing with the relative, when this is the subject, must be the same as that of the antecedent; and (iii) the case of the relative has nothing to do with that of its antecedent, but depends wholly upon the clause to which it belongs; as, "he declares that he must go with *me*, *who*, as it happens, am absolutely unable to move."

Here (i) *who*, not *which*, must be used as a relative, since the antecedent *me* denotes a person, (ii) *am* is singular and first person because it agrees with *who*, of which the antecedent is *me*, singular and first person, and (iii) *who* is nominative because it is the subject of *am*.

(*b*) A not uncommon form of error is seen in such a sentence as this: "he is one of the wisest that *has* ever lived." Here the relative (*that*) refers to *wisest* (plural) and accordingly is itself plural; therefore the verb should be *have*. The mistake arises through assimilation to the number of *one*.

195. "Who" continuative and "who" restrictive. The relative pronoun *who* is sometimes used to introduce a clause coordinate with that containing the antecedent, and is then equivalent to "and he"; as, "I saw your father, *who* (= and he) told me of your success." The relative is here called **continuative**. More usually *who* introduces an adjectival clause explanatory of or defining some previous noun; "this is the boy of *whom* I spoke." This use of the relative is called **restrictive** or defining. So too with **which**: "he went in August, *which* is the best month for mountaineering (continuative); "August is the month in *which* the weather is most suitable for mountaineering (restrictive).

196. Ellipsis of relative. The relative pronoun is often omitted when no ambiguity of sense is likely to arise in consequence; as, "here is the book (*that*) I like best." This omission only takes place when the relative would be in the **objective** case.

NOTE.—This of course does not apply to a relative in the objective case governed by a preposition.

197. Relative without antecedent. The relative must not as a rule be used without its antecedent having been distinctly stated. Thus in the sentence "his foot slipped, *which* caused him to fall heavily," there is no antecedent to the relative pronoun. We must say "his foot slipped, *and this* caused, etc."

Occasionally the antecedent of the relative *who* is omitted; as, "*who* steals my purse, steals trash."

The relative *what* is used without an antecedent; as, "I have often done *what* (= that which) you are doing," but the antecedent is expressed in "*what* I tell you in darkness, *that* speak ye in the light."

198. "And who," "and which." We often find a pleonastic or redundant use of *and* before the relative pronoun; as, "he is a man widely respected, *and whom* I trust implicitly." The presence of this *and* is due to a desire to avoid misunderstanding in the reference of the relative to its antecedent. The construction may be amended by the use of two coordinate clauses: thus, "he is a man who is widely respected, etc.," or by the insertion of *one* before *whom*. The use of *and* is correct before the second of two coordinate relative clauses, *e.g.* "this is the man who went to London *and who* told the king." In sentences of this kind the relative "who" may be omitted; such is usually the case if the second relative clause is intended to state a fresh fact about the antecedent, but if the second relative clause is intended further to define it, then the relative should be expressed.

199. Distributive pronouns. *Either* as a distributive pronoun must only be used to denote one of *two* alternatives, *each* may be used of *two or more* alternatives; thus, "*either* of the twins" or "*each* of the twins," but only "*each* of the three" or "*any one* of the three," not "*either* of the three."

After the distributives *each*, *either*, *everyone*, any following verb or pronoun referring thereto must be in the singular; thus, "*each* of the boys thinks that *he* has won the prize," not "think that *they* have won the prize."

NOTE.—*Either* has also a somewhat archaic usage, both as pronoun and adjective, meaning *each* of two, rather than *one* of two, *e.g.* "the king of Israel and Jehoshaphat sat *either* of them on his throne," "there was a ditch on *either* side of the wall."

SYNTAX OF THE ADJECTIVE.

200. Adjectives may be used either **attributively** or **predicatively** (§ 72).

201. Some transitive verbs of incomplete predication (§ 112) take an **adjective** as **complement**; as, "they made him *happy*," "I consider you *lucky*." This adjective complement is retained in the passive; thus "he was made *happy*," "you are considered *lucky*."

202. **Concord.** The demonstrative adjectives **this** and **that** agree in number with the noun which they point out; thus, "*this* man," "*these* men."

This is the only trace of the old rule that the adjective must agree with its noun in gender, number, and case.

203. **Use of the comparative and superlative.**

The comparative must be used when only two things or groups of things are compared; as, "he is the *taller* of the two," "he is *taller* than all other men."

The superlative must only be used when more than two things or groups of things are compared; as, "this is the *best* of the three," "Salisbury spire is the *tallest* of all English spires."

Before a noun qualified by *other*, or before the pronoun *others*, the comparative (not the superlative) must be used; as, "this giant is *taller* than all other men," and not "of all other men this giant is the *tallest*"; similarly, "he is *braver* than all others," and not "he is the *bravest* of all others."

204. The two first and the first two. The expression *the two first*, as in "*the two first* on the list," is loose and inaccurate: the correct form is *the first two*.

205. The adjectives **like**, **near**, and **worth** govern an object. **Like** and **near** take an indirect object after them; as, "he is like (to) his *father*," "houses near (to) *London* are expensive." The object after **worth**, as in "it is worth a *shilling*," is best explained as an adverbial objective (§§ 188, 244).

TEST PAPER 10.

1. What is the use of the possessive case in English? Distinguish its uses according to their meaning.

2. Illustrate the construction called "nominative absolute."

3. Explain the terms "indirect object," "object of kindred meaning," "factitive object."

4. What do you understand by apposition? What are the rules for the case of nouns in apposition?

5. Parse the word *what* in the sentences—
   (*a*) I will tell you *what*.
   (*b*) He was some*what* weary.
   (*c*) *What* o'clock is it?
   (*d*) *What* man is this?
   (*e*) *What* with the wind, and *what* with the rain, it was not easy to get on.

6. "Give it him!" "Whom shall I give it?"—Are these sentences perfectly correct? In what case are *him* and *whom*?

7. Defend or correct the grammar of the following sentences, giving reasons for your answer—
   (*a*) Either John or Harry must bring me their book.
   (*b*) We waited for his brother who he told us would be there presently.
   (*c*) Who are you painting that picture for?

8. What are *demonstrative* and *distributive pronouns*? Why are they so called? Give *two* examples of each.

9. How do you distinguish between a *personal* pronoun and a *relative* pronoun? Write two sentences in illustration.

10. Pick out the relative pronouns in the following sentences: name the antecedent of each: say what is the construction of each of the relative pronouns in its own clause.—

(1) "Sundays the pillars are
On which heaven's palace arched lies."
(2) "See, through the streets that slumbered in repose
The living current of devotion flows."
(3) "Hear
Thence what the lofty, grave tragedian taught."
(4) "All wretched and too solitary he
Who loved not his own company."
(5) "Great Tamer of all human art,
Dulness! whose good old cause I yet defend;
With whom my muse began, with whom shall end."

11. Correct (with reasons)—

(*a*) These sort of things.
(*b*) He is much the cleverest of the two.
(*c*) The fire broke out awful sudden.
(*d*) Nelson was greater than any sailor of his time.

12. Distinguish between *farther* and *further*, *gladder* and *gladlier*, *nearest* and *next*, *latest* and *last*, *older* and *elder*, *foremost* and *first*.

13. Distinguish between the comparative degree of an adjective and an adjective with comparative force. To which class belong—*former*, *inferior*, *older*, *elder*, *outer*, *utter*?

14. Comment on the statement that all true adjectives can be used attributively and predicatively.

15. What words are termed *articles*? To what part of speech do you assign them, and why?

16. Write sentences introducing each of the following words (*a*) as an adjective, (*b*) as an adverb:—*last*, *early*, *worse*.

CHAPTER XIII.

SYNTAX OF THE VERB.

206. Subject and verb. A finite verb agrees with its subject in number and person; that is, the verb is in the same number and person as the subject; as, *I am* wrong, "*we know* well," "*thou knowest* all," "the *dog runs* fast." In these sentences the verbs *am*, *know*, *knowest*, and *runs* are in the same number and person as their subjects *I*, *we*, *thou*, *dog*, respectively.

(*a*) A collective noun in the singular may take the verb in the singular or in the plural according as the speaker is thinking of the thing as a single whole or of the items which make up that whole; as, "the crowd *has* gathered quickly," "the mob *were* scattered in all directions."

(*b*) Two or more singular words combining to form one subject take a plural verb; as, "*Sugar* and *oil are* precious"; "*cotton*, *tea*, and *ivory are brought* from India."

(*c*) But two or more singular words separated by *nor*, *or*, take the verb in the singular; as, "either the *cat or* the *dog has* been here." If the subjects are of different numbers or persons the verb agrees with the nearer; as, "*neither you nor I am* here."

(*d*) Two nouns joined by the conjunction *and*, and implying a combination of the things which they severally denote, may take the verb in the singular; as, "*bread and butter is* wholesome"; "*eggs and bacon* is a favourite breakfast dish."

(*e*) Two nouns, connected by *as well as*, *with*, *besides*, and similar expressions, take the verb in the singular when the former noun is in the singular; as, "*the pillar as well as the walls holds* fast," "*the King with the Lords and Commons forms* the legislature."

(*f*) When the subject is distributive in force the verb is in the singular; as, "many a man *does* not know his own good deeds."

207. Government. The chief rules for the government by verbs will be found under—

(1) Copulative verbs (§ 113).
(2) Transitive verbs (§ 108).
(3) Factitive verbs (§ 112).
(4) Verbs with double object (§ 188).
(5) Verbs with cognate object (§ 188).

TENSES.

208. The **present simple** tense can be used to express—

(1) A general and permanent truth; as, "the earth *moves.*"
(2) A habit; as, "he *walks* slowly."
(3) A present action; as, "I *know* what you *mean.*"
(4) A future action (vivid); as, "I *start* to-morrow."
(5) A past action (vivid); as, "Cromwell *defeats* the Royalists at Worcester and *calls* it his 'crowning mercy.'"

This last usage is sometimes called the **historic present.** It is chiefly used in historical summaries as above and in poetry.

209. The **present perfect** tense connects a completed event in some sense or other with present time; as, "I *have written* a letter to-day," but not "I *have written* a letter last week."

210. The **past simple (preterite)** is used of an action past and gone, without any reference to present time at all; as, "he *left* at ten o'clock."

211. The **past perfect (pluperfect)** implies that some action had been completed before another was commenced; as, "you *had come* before I went out."

212. Sequence of tenses. Certain tenses used in the principal clause of a sentence require certain tenses to follow them in a subordinate clause; this principle is called the "sequence" of tenses.

Sequence is connected with the Latin verb *sequor*, "follow."

The rules are as follows.—

(1) A past tense in the principal clause is followed by a past tense in a subordinate clause; as—

He *asked* that this *might be made* known.
I *found* out that he *was* there.

(*a*) If the dependent clause contains a proposition which is true generally, the verb *may* be in the present, though it is not necessarily so; as, "we were told that many hands *make* light work," though we might also say "we were told that many hands *made* light work."

(*b*) If the dependent clause contains a comparison the rule does not hold; as, "he liked you better *than* he likes me."

(2) A **present** or **future** tense may be followed by any tense whatever; as—

I *am* sure he *was* there.
I *shall stop* if he *has gone* away.
He *will come* when I *am gone.*

(3) In sentences where the subordinate clause denotes **purpose**: (*a*) if the verb in the principal clause is present or future, the verb in the dependent clause must be present (*may*), (*b*) if the verb in the principal clause is past, the verb in the dependent clause must be past (*might*); as—

I *go* that he *may come.*
I *shall* go that he *may stop.*
I *went* that he *might come.*

213. The sequence of tenses after a present or future tense is known as **primary** sequence, that after a past tense is known as **secondary** or **historic** sequence.

I ask I am asking I have asked I have been asking	that he may play (*primary*).
I shall ask I shall be asking I shall have asked I shall have been asking	that he may play (*primary*).
I asked I was asking I had asked I had been asking	that he might play (*secondary*).

MOODS.

214. The chief uses of the **indicative** and **imperative** have already been pointed out (§ 120).

215. The **imperative** mood is sometimes used to express a **condition**; as, "*do* right, and you will have no cause to fear."

216. The uses of the **subjunctive** mood may be considered according as it is found (*a*) in simple sentences, (*b*) in complex sentences.

217. In a **simple sentence** the subjunctive expresses a **wish**; as, "God *save* the king," "Thy kingdom *come*." This use of the subjunctive is sometimes known as the **optative**: it is not common in Modern English, and the simple form of the subjunctive is usually replaced by a compound form consisting of the auxiliary *may* and an infinitive; as, "long *may* he *live*" (*may . . . live* is present subjunctive).

NOTE.—For the first and second person singular and plural we must always use the analytic form; as, "may I find rest at last!" "may you never be poor!"

[This subjunctive expressing a wish is sometimes found in the principal clause of a complex sentence; as, "if this be so, long live the king." Such a use can be easily distinguished from the use of the subjunctive to express wish in a subordinate clause (§ 228).]

218. In a **complex sentence** the subjunctive expresses various ideas, and the simple subjunctive is often replaced by compound forms consisting of an auxiliary and an infinitive.

219. The **conditional sentence** consists of two clauses, one stating a condition and the other the consequence of that condition. The clause of condition is a subordinate clause, while that of consequence is a principal one; as, "I shall speak (*consequence*), if I have time" (*condition*).

The clause of condition is sometimes called the **protasis** (*i.e.* something assumed before), and the consequence clause is then called the **apodosis** (*i.e.* something given as a result). The apodosis is also spoken of as the clause of **hypothesis** or **supposition**.

220. There are two main types of conditional clause:

(*a*) Condition regarded as capable of fulfilment; as, "he will play *if he is better*;"

(*b*) Condition regarded as incapable of fulfilment; as, "*were I there* (but I am not), all would be right"; "*had I been present* (but I was not), you would have seen me."

221. The **indicative** is used in a conditional sentence in which there is no implication of the rejection of the condition; as, "if it *rains* to-day, our game *will be spoilt*."

NOTE.—If the sense requires it, the apodosis may be in the form of an imperative; as, "go, if you like," or in the form of a wish (§ 217, NOTE).

222. The **subjunctive** is used in all conditional sentences where there is any implication of the rejection of the condition. The subjunctive in the protasis is called **conditional**, that in the apodosis is called **hypothetical**. The chief types are—

Future time (capable of fulfilment):

If I were to start shortly Were I to start shortly If I started shortly If I should start shortly	I should be in time. I might be in time. I could be in time.

Present time (incapable of fulfilment, and contrary to fact):

If I were starting now Were I starting now	I should be in time. I might be in time. I could be in time.

Past time (incapable of fulfilment and contrary to fact):

Had I started yesterday If I had started yesterday	I should have been in time. I might have been in time. I could have been in time.

223. Thus we see, with regard to conditional sentences—

(1) That normally we have either both verbs in the indicative or both in the subjunctive throughout a conditional sentence.

(2) That if we have *should have* or *would have* in the apodosis, then the condition refers to past time and is regarded as incapable of fulfilment.

(3) That if the apodosis contains *should* or *would*, we must look to the protasis to see if the time is present and the condition therefore conceived as incapable of fulfilment, or future and therefore conceived as capable of fulfilment.

(4) That the auxiliary in the apodosis is normally *should* or *would*, that in the protasis is *should* or *were* (*to*).

(5) That instead of *should* or *would* in the apodosis *might* may be used in the sense of *should* (or *would*) *possibly*, *could* in the sense of *should* (or *would*) *be able to*, and *could have* in the sense of *should* (or *would*) *have been able to*.

(*a*) The past tense of the verb *to be* is the only one which has a distinct simple form for the past subjunctive (*were*).

(*b*) For the distinction in usage of *should* and *would* in the apodosis see §§ 149, 150.

224. In literature we often find the simple subjunctive used in the protasis in place of the indicative; as, "if he *come*, I will speak with him." Such a usage is now regarded as formal in the spoken language.

225. **Potential subjunctive.** The conditional clause may be omitted, or even not clearly conceived, and the hypothetical clause alone be expressed; thus—

Future or present. "I *should* never *do* that" (even if I had the opportunity).

Past. "I *should* never *have done* that" (even if I had had the opportunity).

226. Conditional comparison. In clauses of conditional comparison the apodosis is often omitted; as, "he talks *as* (he would talk) *if he were a genius*," "he looked *as* (he would have looked) *if he had been abroad*."

227. Final subjunctive. The final subjunctive expresses purpose; as, "see that the work *be* done." The auxiliaries which may be used are *may* and *might* after "that" and *should* after "lest"; as—

He works hard, He will work hard,	that his son *may*	*be* rich. not *be* poor.
He worked hard,	that his son *might*	*be* rich. not *be* poor.
He works hard, He will work hard, He worked hard,	lest his son *should be* poor.	

228. Verbs of **wishing** may take a dependent noun-clause with the verb in the subjunctive mood; as, "I wish that he *were* here." Except in the case of the verb *to be* compound forms are employed; thus—

Wish in			As to
Future:	I shall wish	that he may play	*Future*
		that he were playing	*Present*
Present:	I wish	that he had played	*Past*
		that we might play	*Future*
Past:	I wished	that we were playing	*Present*
		that we had played	*Past*

NOTE.—This dependent noun-clause is sometimes found after other expressions implying wish or command; as, "my sentence is that the prisoner *be* hanged."

229. A rarer use of the simple subjunctive in a dependent clause is to limit the **time** of the action of the principal verb; as, "the tree will wither long ere it *fall*."

The Verb Infinite.

230. The chief use of the forms of the verb infinite have been given in §§ 123-7, but we may note here one peculiarity of construction, viz. that when an infinitive is the object of a verb and its subject is expressed, that subject is in the objective case; as, "His lordship soon perceived *me to be* very unfit for his service," "For I in spirit saw *thee move* through circles of the bounding sky." This construction is often spoken of as the *accusative and infinitive*, in imitation of the terms of Latin grammar.

231. The **infinitive** has two tenses—(*a*) present, as "to love," and (*b*) perfect, as "to have loved."

The **present** infinitive can be used after any tense of a preceding finite verb; as, "I try *to love*," "I was trying *to love*," "I shall have tried *to love*." When the present is used, nothing is implied as to the fulfilment of the hope, wish, intention.

The **perfect** infinitive can be used—

(1) After verbs of *hoping*, *wishing*, *intending*, etc., when the hope, wish, intention, etc., did not take effect; as, "I hoped *to have come* (but was prevented from coming)," "he intended *to have arrived* ere this (but was unable to do so)." Some grammarians condemn this construction, but it can be defended on the ground of usage.

(2) After verbs of *seeming*, *appearing*, etc., to denote that the event took place previous to the action of the finite verb; as, "he appears *to have been* ill."

232. **Split infinitive**. A common error of style is to separate an infinitive from its sign (*to*) by the intrusion of some modifying word, usually an adverb; as, "I hope *to thoroughly recover* in a short time." This usage is called that of the "split infinitive."

233. **Gerund**, **verbal noun**, and **present participle**. Owing to identity of form these three are often confused in usage. Thus we hear, "have you any objection to *me asking* you a question?"

This sentence is not necessarily ungrammatical, but it conveys a meaning different from what was probably intended. As it stands, "asking" is the participial adjunct of "me," and the meaning is "have you any objection to *me* when asking you a question?" The speaker's intention was doubtless to ask if there was any objection, not to himself, but to his action in asking a question. In that case the phrase should be altered to "my asking," where "asking" is not a participle, but a gerund governing the object "question."

234. Participles without logical subject (*i.e.* subject of verbal action implied). Participles or participle groups are often the equivalents of dependent clauses; as, "*seeing* a crowd, I stopped" = "when I saw a crowd, I stopped." Through having the functions of dependent clauses these participles or participle groups have come to adopt some of their grammatical peculiarities; as, "while *reading* my book, I was interrupted," where the conjunction "while" stands before the participle "reading" used as the equivalent of the clause "while I read." These participle groups must not be used absolutely, *i.e.* their logical subject must not differ from that of the finite verb. Thus, we may say, "when reading, please note," but not "when writing, the paper should be kept flat."

235. Gerunds without logical subject. In the same way a gerund must not be used without qualification unless its logical subject is the same as that of the finite verb; thus, the sentence, "through having to perform other duties, the dog was neglected," is faulty, for the tendency is to supply the same logical subject to the gerund "having," as to the verb "was neglected." Such a sentence as that given above requires the insertion of a noun in the possessive case, or of a possessive adjective before the gerund; as, "through *my sister's* having to perform . . ." or "through *her* having to perform . . ."; or it may be amended thus—"through having to perform other duties, she neglected the dog."

DEPENDENT QUESTIONS, STATEMENTS, AND COMMANDS.

236. Dependent questions. A dependent question is not a question that is then and there asked, but one that is reported or mentioned. The question-clause is a noun-clause in dependence on a principal clause, which may be a statement, a question, or a command.

The left-hand column below gives examples of sentences containing dependent questions; the right-hand column gives the same questions in a direct or independent form.—

I know *what he is doing.*	What is he doing?
Can you guess *which book I am reading?*	Which book am I reading?
Tell me *when they will arrive.*	When will they arrive?
He asked me *if I was well.*	Are you well?
It is impossible to say *whether he is at home or no.*	Is he at home or no?
I ask you *what you did.*	What did you do?
Will you find out *what he was saying?*	What was he saying?

From the above examples it will be seen that direct questions which are introduced by some interrogative pronoun, adjective, or adverb (e.g. *what? which? when?*) retain this interrogative word when they become dependent; other questions when they become dependent are introduced by *if* or *whether.* The rules for primary and historic sequence (§ 212) must be observed.

It is often impossible to tell by the form of the dependent clause whether it is a dependent question or no, as a relative or conditional clause may be of exactly the same form as a dependent question; compare the following with the sentences given above.—

I don't approve of *what he is doing.*
I will let you see the book *which I am reading.*
Go to meet them *when they arrive.*
I used always to walk *if I was well.*
Have you made up your mind to call *whether he is at home or no?*

In order to distinguish between dependent questions and clauses such as the above, it is well to consider the character of the principal sentence: a dependent question usually depends on some expression of *wondering*, *enquiring*, *knowing*, or *telling*.

NOTE.—It will have been noticed above that the tense of the verb in a direct question is changed after a past tense (*i.e.* in historic sequence). Similarly the auxiliaries are changed; thus *may* changes to *might*, *shall* to *should*, *will* to *would*.

237. **Dependent statements.** A dependent statement is not one that is then and there made, but one that is reported or mentioned. The principal clause which introduces the dependent statement may be a statement, a question, or a command, just as was seen to be the case with a principal clause introducing a dependent question.

The left-hand column below gives examples of sentences containing dependent statements; the right-hand column gives the same statements in a direct or independent form.

I know (that) he is doing nothing.	He is doing nothing.
You told me (that) they would arrive soon.	They will arrive soon.
He said (that) he was quite well, but had been very ill.	I am quite well, but have been very ill.
Do you think (that) we shall win?	We shall win.
Did you think (that) we should win?	We shall win.
Tell him (that) you will go.	I will go *or* I shall go.
He says (that) he shall not succeed.	I shall not succeed.
He says (that) he will meet us.	I will meet you.
Let us suppose (that) this is so.	This is so.
I shall consider (that) he is on our side.	He is on our side.
I maintain (that) he did not act fairly.	He did not act fairly.
He said (that) the delinquent should be flogged.	He shall be flogged.

The rules for primary and historic sequence (§ 212) must be observed.

NOTE 1.—The exception to the rules of sequence noted in § 212 (*a*) is found especially in dependent statements; as, "experience *had taught* him that delays *are* dangerous."

NOTE 2.—In dependent statements *shall* and *will* have the same meanings that they would have if the statements were reported directly. Thus *shall* in a dependent statement denotes futurity in all three persons, while *will* denotes purpose. See examples above.

238. Dependent commands. A command when reported is put in the infinitive with or without *to*. "Flog the delinquent," and "let the delinquent be flogged," when used in dependent constructions become—

(*a*) "he ordered them *to flog the delinquent*,"

(*b*) "he ordered *the delinquent to be flogged*,"

being in (*a*) active, in (*b*) passive.

In (*a*) "them" is the indirect object, and "to flog the delinquent" is the direct object, of the verb "ordered."

In (*b*) the whole phrase "the delinquent to be flogged" is the direct object of the verb "ordered." The noun "delinquent" is *subject* of the verbal action implied in "to be flogged," but is in the *objective* case, as may be seen by substituting the pronoun "him." The construction resembles that of the Latin accusative and infinitive.

239. Speeches of appreciable length may be **reported** either (*a*) exactly in the words of the speaker (direct discourse), or (*b*) in a form known as **indirect discourse**, in which the use of personal pronouns and tenses is in accordance with the principles laid down in §§ 236-8. At the beginning of a passage in indirect discourse the verb of saying is not always expressed.

Direct Discourse.	*Indirect Discourse.*
By this time, my Lord, I doubt not but that you wonder why I have run off from my bias so long together, and made so tedious a digression from satire to heroic poetry. But if you will not excuse it by the tattling quality of age, which, as Sir William Davenant says, is always narrative, yet I hope the usefulness of what I have to say on this subject will qualify the remoteness of it.	He said that by this time he doubted not but that his Lordship wondered why he had run off from his bias so long together, and made so tedious a digression from satire to heroic poetry. But if his Lordship would not excuse it by the tattling quality of age, which, as Sir William Davenant said, was always narrative, yet he hoped the usefulness of what he had to say on that subject would qualify the remoteness of it.

TEST PAPER 11.

1. Discuss the syntax of the following—
    - (*a*) I meant to have written to you.
    - (*b*) I heard of him running away.
    - (*c*) He found them fled.
    - (*d*) Get you gone.
    - (*e*) Thinking of them my pen tarries as I write.

2. Parse the words italicised in the following:—(*a*) *Please* write clearly, (*b*) *Thank* you, (*c*) If you *like*, (*d*) He was accused of *having run* away.

3. Parse the *-ing* forms in the following sentences—
    - (*a*) The house is building.
    - (*b*) He is making his mark.
    - (*c*) He is tired of writing letters.

4. What are the rules as to the sequence of tenses in an English sentence?

5. Explain exactly the use of the various *tenses* (simple and compound) of the indicative mood of the active voice in English. Is it correct to say "Spain *has founded* a mighty empire"?

6. Discuss the syntax of the following—
    - (*a*) When or you or I are made
      A fable, song, or fleeting shade.
    - (*b*) And . . . they all murmured, saying, that He was gone to be guest with a man that is a sinner.
    - (*c*) The French Press know little or nothing of the actual facts.
    - (*d*) To the natives of India, the name and personality of Gladstone was something sacred.
    - (*e*) For a man to endure more was impossible.
    - (*f*) It lies between the three.

7. Explain the construction of the verbs in—"The snow has melted"; "The meat cuts tough"; "He trotted the horse up and down"; "The child screamed itself black in the face."

8. Write four short sentences in which the verb is attended, not by an adverb, but by an adjective; and account for this.

9. Explain and give names to the different objects in the following sentences—(i) He teaches me grammar; (ii) They made him king; (iii) He ran a race; (iv) The leg of mutton weighed eight pounds.

CHAPTER XIV.

SYNTAX OF THE ADVERB, PREPOSITION, AND CONJUNCTION.

240. These three parts of speech are very closely connected, and some words may be used with the functions of any of the three; thus—

after: you came first and he *after* (advb.),
you spoke *after* me (prep.),
he returned *after* you had left (conj.).

but: I can *but* say what I think (advb.),
he will do anything *but* that (prep.),
you will go, *but* I shall stay (conj.).

since: I have not seen him *since* (advb.),
since last Thursday I have been a prisoner (prep.),
I shall not speak, *since* he will be there (conj.).

NOTE.—In "all but he had fled," "but" is a preposition and requires the objective "him" after it: the sentence should run "all but him had fled." In the first form "he" is used as though it, not "all," were subject of the verb "had fled."

Obs. **Prepositions** may be distinguished from adverbs and conjunctions by the fact that they govern nouns or pronouns (expressed or understood), a function which does not belong to the other two parts of speech; as, "I told you *of* this man," "this is the person (whom) I spoke *to*."

SYNTAX OF THE ADVERB.

241. Adverbs differ from **conjunctions** in that they do not join clauses together. The only exception is in the case of the **conjunctive** (§ 159) or **relative adverbs**: these are few in number and easily recognised. Strictly speaking the conjunctive adverbs are both conjunctions and adverbs, though they are generally classified under the latter head.

242. Position of adverbs. The adverb is usually placed immediately before the word it modifies; as, "*much* pleased," "*very* early," "he was *half* through his work," "he worked *only* when he pleased."

In the case of an *intransitive* verb the modifying adverb usually follows; as, "come *early*," "he spoke *loud*." But certain adverbs—*always*, *generally*, *never*, *often*, *rarely*, *seldom*, *sometimes*—are as a rule placed before the verb; as, "he *usually* comes early."

If the verb is *transitive* the adverb is placed either before the verb or after the object, never between the verb and its object; as, "he *fully* forgave the crime," "he treated his servants *kindly*."

In compound tenses the adverb usually follows the auxiliary; as, "the sound has *finally* ceased," "have you *not* seen him?"

For purposes of emphasis the adverb may be placed first; as, "*really* I do not think so."

243. Adverb phrases. Two or more words often make up one adverb phrase, which is used exactly like an adverb; as, *long ago*, *to this day*, *in that place*, *once upon a time*, *ten times*, *topsy-turvy*, *all of a heap*, *upside-down*.

NOTE.—In such expressions as "twice *a* week," *a* is now generally parsed as the indefinite article, though it is by origin a weakened form of the preposition *on*: its prepositional force had already been lost before it was used in such expressions as "a penny *a* mile," "twopence *a* pound." The Latin preposition *per* should be used only before a Latin noun or its abbreviation; as, *per annum*, *per lb.*

244. **Nouns used adverbially.** Nouns are often used adverbially, especially nouns expressing duration of time and extent of space. Such are *day, night, year, yard, mile;* as, "owls sleep all *day* and fly all *night*," "he lived here a *year*," "wait a *minute*," "I cannot walk a *yard*," "we rode fifty *miles* yesterday."

NOTE.—Nouns used in this way are said to be in the **adverbial objective case.**

245. **"Home," "only," "three times," etc.**

(*a*) *Home*, in such an expression as "he walked *home*," is a noun used as an adverb. It can be parsed as a noun in the adverbial objective case (see § 188, iv).

(*b*) *Only*. This word stands for *one-ly*. It is used as an adjective and as an adverb; as, "he is an *only* son" (adjective), "I was the *only* Englishman present" (adjective), "he is *only* joking" (adverb modifying "is joking"), "I can *only* say I pity you" (adverb modifying "can say").

(*c*) *Three times, four times, etc.* These are adverb phrases of repetition. In parsing, the two words must be taken together; thus, in "I failed *six times*," "six times" is an adverb of repetition modifying the verb "failed."

(*d*) *So*. (i) This is an adverb of *degree* when joined to adjectives and adverbs; as, "he is *so* poor that he cannot pay" (adverb of degree modifying adjective "poor"); "he plays *so* well that I cannot beat him" (adverb of degree modifying the adverb "well").

(ii) But when *so* is used with a verb it is an adverb of *manner*; as, "he acts *so* because he is mad" (*so* = "in such a manner," "in that manner"), "if you do *so*, I shall punish you."

So as an adverb of degree must not be used absolutely (*i.e.* without a correlative), as in "this is *so* nice."

246. **Double negative.** Two negative words cancel each other and make an affirmative; thus, "*nor* is *not* moved with concord of sweet sounds" would be wrong now, though it was allowed in Shakespeare's time.

SYNTAX OF THE PREPOSITION.

247. Correct use of prepositions. Certain words are often followed by certain prepositions. It is a matter of usage rather than of meaning: thus, "ill *with* typhoid," "ill *from* typhoid," "ill *through* typhoid," "ill *owing to* typhoid," "ill *on account of* typhoid," all mean the same thing, but the first form of expression alone is in common use and is therefore the correct one.

Some of the phrases in which mistakes are most commonly made are—"different *from*," "on the analogy *of*," "bearing an analogy *to*," "consequent *on*," "consist (have its character) *in*," "conformity *with*," "draw money *on*," "originate *in* or *with*," "perish *by* or *with*," "in danger *from*," "*between* two objects," "*among* three or more things."

248. Appositional use of "of." *Of* is often used in place of simple apposition to connect two nouns; as, "the city *of* London," "the Book *of* Genesis," "the month *of* January."

249. Preposition at the end of a sentence. The use of a preposition at the end of a sentence is awkward, and is as a rule only admissible when it forms with a preceding verb a compound transitive verb (§ 111). Thus we may write "this is the man I laughed *at*," but it is better not to write (though we may say) "this is the stable my horse stands *in*." No hard and fast line can be laid down here.

SYNTAX OF THE CONJUNCTION.

250. Ellipsis of conjunction. The conjunction *that* is sometimes omitted; as, "I told you (*that*) I was right," "I think (*that*) you are late."

251. Than is a word difficult to classify. It can usually be parsed simply as a subordinative conjunction, the subordinate clause being supplied or completed if it has been omitted or shortened; as, "I love you more *than* him"

(= "I love you more than I love him"), "I love you more *than* he" (= "I love you more than he loves you"), "this man is taller *than* that (man is tall)." In other sentences, such as "he is more politic *than* wise," "her dress seemed to be more fashionable *than* pretty," there is no such plain ellipsis, and *than* is adverbial in force. In fact *than* is a conjunctive adverb (§ 159), *i.e.* an adverb which can fulfil the duties of a conjunction.

As a conjunction *than* should be followed by a noun or pronoun in the same case as that of the noun or pronoun with which comparison is made; cp. the first two examples in this section. The use of the objective after *than* (as though it were a preposition) in such expressions as "you are a much greater loser than *me*," or "Beelzebub, than *whom* none higher sat, perceived," is entirely wrong in the first sentence, and in the second—which should not be imitated—it can only be explained as an imitation of a classical construction; in this sentence *than* must be parsed as a preposition; and can only be defended on the ground of its common use among educated persons (cp. "it is me," § 186, iv).

252. **Like** may be used—

(i) As a noun, "we shall not see his *like* again";
(ii) As an adjective, "they are men of *like* build and stature";
(iii) As an adverb, "*like* as a father pitieth his own children";

but *not* as a conjunction. It is grammatically incorrect to say "this has happened just *like* I said it would," or "the son walks exactly *like* the father did."

NOTE 1.—The use of *like* as a conjunction is becoming more common, and, though it is usually considered a mark of a careless and slovenly style, is found in writers of acknowledged standing.

NOTE 2.—When used as an adjective *like* may govern an object; see § 205.

253. All prepositions cannot be used as conjunctions. By a common error **without** is sometimes used as a conjunction; as, "I cannot cut through this plank *without* you help me."

TEST PAPER 12.

1. Parse *after* and *out* in each of the following—

   (*a*) *After* him then, and bring him back.
   (*b*) *After* he came, all went wrong.
   (*c*) You go first and I will come *after*,
   (*d*) *After* that I will say no more.
   (*e*) *Out*, brief candle.
   (*f*) He was quite *out* of it.
   (*g*) *Out* upon it!
   (*h*) He was beaten *out* and *out*.
   (*i*) He has proved an *out* and *out* deceiver.

2. Why are prepositions so called? Discuss the use of *past* in—"He went *past* the house"; of *of* in "The Island *of* Great Britain"; of *under* in "*under* these circumstances."

3. Parse *but* in the following sentences—

   (*a*) There is none here *but* hates me.
   (*b*) And was not this the earl? 'Twas none *but* he.
   (*c*) He would have died *but* for me.
   (*d*) He is all *but* perfect.
   (*e*) There's not the smallest orb which thou behold'st,
   But in his motion like an angel sings.
   (*f*) He is *but* a madman.

4. Write down short sentences illustrating the use as various parts of speech of the words, *that*, *before*, *but*. Can any of them be used as a *subordinative* and as a *coordinative* conjunction?

5. Give the rules regulating the position of the adverb in the English sentence.

6. Discuss the use of the words *than* and *so* in English.

7. Discuss the sense and the syntax of the preposition OF in any *five* of the following expressions:—

   (i) The city of Rome.
   (ii) Thy love to me was wonderful, passing the love of women.
   (iii) All of a sudden.
   (iv) What a day we had of it!
   (v) He died of a fever.
   (vi) What of that?
   (vii) It was very good of you.
   (viii) Upwards of five hundred pounds.

8. Mention adjectives which are followed, respectively, by the preposition *of* and *to*, arranging your examples, so far as possible, in classes.

CHAPTER XV.

COMMON ERRORS.

254. The following are among the rules of syntax with regard to which mistakes are most frequently made.

(1) The use of the nominative after intransitive verbs of incomplete predication (§ 186).
(2) The concord of the relative (§ 194).
(3) The use of the objective case of pronouns governed by transitive verbs and prepositions (§ 188).
(4) The concord of the demonstratives *this* and *that* (§ 202).
(5) The use of the comparative and superlative forms (§ 203).
(6) The concord of the verb and its subject (§ 206).
(7) Idiomatic use of certain prepositions (§ 247).
(8) The sequence of tenses (§§ 212, 213).

The student must be on his guard against—

(9) Unrelated participle (§ 187).
(10) Ambiguity in use of pronouns (§ 193).
(11) Relative without antecedent (§ 197).
(12) Use of *that* as a continuative relative (§ 195).
(13) Use of plural with distributives (§ 199).
(14) Confusion of *each* and *either*, and of *the other*, *each other*, *one another*, *any other*, *all others*, etc. (§§ 104, 105, 199).
(15) Split infinitive (§ 232).
(16) Confusion of gerund or verbal noun with the present participle (§ 233).

(17) Participle or gerund without logical subject (§§ 234, 235).

(18) Double negative (§ 246).

(19) Preposition wrongly placed at end of sentence (§ 249).

(20) Prepositional use of *than* (§ 251).

(21) Conjunctional use of *like* (§ 252).

(22) False correlatives (§ 173).

(23) Errors in the use of words such as *lay* or *lie, between, mutual, overflow, without* (as conjunction), *the two first.*

(24) Redundancy of expression.

255. Departure from the **natural order** of expression is a frequent cause of error. The following are examples which the student may easily correct: in some the construction, as well as the order of the words must be changed.

(1) The captain took the things which the gods provided with thankful good humour.

(2) Would you rather a lion ate you or a tiger?

(3) For sale, a piano, the property of a musician, with carved legs.

(4) Homer was not only the maker of a nation, but also of a language.

(5) Being very hungry, the hotel was a welcome refuge to the party.

(6) They attacked Northumberland's house, whom they put to death.

256. **Ellipsis** is a common form of error. The following are examples of elliptical sentences which the student may easily expand, but the ellipsis is not in all of them to be accounted an "error."

(1) He is better versed in theology than any living man.

(2) The guinea places were better filled than the half-guinea and not a jot better.

(3) He won't do more than he can help.

(4) I know a charm shall make thee meek and tame.
(5) Peter the Hermit's diet was abstemious, his prayers long and fervent.
(6) Land is not thought to be so good a security as formerly.
(7) Men of great learning have spent their lives in finding out the dimensions and even weight of the earth.
(8) He was more beloved, but not so much admired as his brother.
(9) Lost a leather purse with three sovereigns and the letters A.B. marked on the back.
(10) I see you have played instead of worked.
(11) The show is better than last year.
(12) Your Englishman is just as serious in his sports as in any act of his life.

TEST PAPER 13 A.

Point out the grammatical errors in the following, stating the rule of syntax broken. (The numbers refer to the paragraphs in § 254).

1. Neither Jones nor Brown are ready. (6)
2. May Smith and me go? (6)
3. Between you and I. (3)
4. Every one but he was ready. (3)
5. Whom do you think I am? (1)
6. I don't know who I can trust. (3)
7. I am taller than him. (20)
8. Sitting on the gate a wasp stung me. (9)
9. The biggest of the two. (5)
10. Each of them brought their wages. (13)
11. His foot slipped, which caused him to fall heavily. (11)
12. Either of the three will do. (14)
13. They all fell one against the other. (14)
14. All the soldiers were beating each other. (14)
15. This man is very different to that. (7)
16. The two first pages are lost. (23)
17. I shouldn't wonder if it didn't rain. (16)

18. Run like I do. (21)

19. You won't catch it without you run. (23)

20. Of all other wars this was the most trivial. (14)

21. I chose the broader road, and which appeared the less steep. (24)

22. He stopped between each word. (23)

23. It depends on him coming in time. (16)

24. I am afraid of the master knowing. (16)

25. We saw the Frenchman lay. (23)

26. Every one of them were killed. (6)

27. It is not me he injures so much as himself. (1)

28. He would neither apologise or withdraw. (22)

29. Neither he nor his brother can walk faster than me. (20)

30. Few of his friends except myself know of his being in the kingdom. (7)

31. Between every stitch she would look up to see what I was doing. (23)

32. Mr. Smith made a good speech for him, comparatively speaking. (17)

33. Every one was ready but he. (3)

34. I shall have great pleasure in accepting your invitation.

35. Shakespeare frequently has passages in a strain quite false, and which are unworthy of him. (24)

36. My mother that told me so was there. (12)

37. A convent, a lunatic asylum, a husband—either will do. (14)

38. Each of the girls went to their separate rooms to rest and calm themselves. (13)

39. She told you and me that she will come. (8)

40. It was my own stupid pride prevented me going. (16)

41. On attempting to extract the ball the patient began rapidly to sink. (17)

42. The huts were made of branches which the natives knew how to deftly interweave. (15)

43. He gained nothing by it and neither did you. (24)

44. To aim at public and private good are far from being consistent. (6)

45. Neither he nor his brother were trained for the ministry. (6)
46. The position of a hereditary monarch and a usurper are very different. (6)
47. Too great a variety of studies distract the mind. (6)
48. I am sure it was not him. (1)
49. Let you and I shake hands. (3)
50. He has appointed as commander nobody knows who. (3)
51. I don't know who I can trust. (3)
52. A statute, inflicting the punishment of death, may be repealed if it be in any degree expedient. (10)
53. Nelson was greater than any sailor of his time. (14)
54. The river has overflown its banks. (23)
55. If I were old enough to marry, I am old enough to manage my own house. (8)
56. Thou lovest, but ne'er knew love's sad satiety. (6)
57. The largest circulation of any morning newspaper. (14)
58. Humanity seldom or ever shows itself in inferior minds. (22)
59. I don't like these sort of people. (4)
60. A feeble, harsh, or obscure style are serious faults. (6)
61. They were both fond of one another. (14)
62. Recite the six first lines of *Paradise Lost*. (23)
63. Whoever the king favours, the cardinal will find employment for. (3)
64. Nothing but wailings were heard. (6)
65. Thersites' body is as good as Ajax', when neither are alive. (6)
66. He having none but them, and they having none but he. (3)

TEST PAPER 13 B.

Correct, where necessary, assigning reasons for your corrections.—

1. He laid there for an hour or more, and neither his mother nor his brother were able to raise him.
2. He says it still wanted ten minutes to the hour they had agreed upon.

3. Having failed in this experiment, no further trial was made.
4. He asked an alms.
5. Twice one is two.
6. Either John or Harry must bring me their book.
7. That is mine and nobody else's.
8. She dare not refuse.
9. It was not right to cheer Caesar like the Roman populace did.
10. Neither of them opened their lips.
11. There are five houses to let in that street.
12. Butler's *Hudibras* is reprinting.
13. The sound of the church-going bell.
14. We sorrow not as them that have no hope.
15. I cannot tell if it be wise or no.
16. I should like to have been shown to-day the full cost of this war.
17. Everybody has their faults.
18. Who's there? Me.
19. This is the man whom I believe rescued the dog.
20. I object to you cutting down that shrub.
21. Who are you painting that picture for?
22. My partner was a much greater gainer than me by this arrangement.
23. I had ought to be punctual.
24. He resembles one of those men who is always hesitating.
25. The "Confessions" of Augustine is the earliest example of autobiography.
26. Let each of us drink in their turns.
27. The tallest of the three is the cousin of Mary's.
28. I should like to go, but should still more enjoy to remain.
29. Supposing you was me, what would you do?
30. He was laying stretched out on the ground.
31. In war was never lion raged more fierce.
32. He had quite forgot you was there.
33. I should have liked to have seen him.
34. No one but his sister and him were admitted.

35. Nothing can hinder this treatise from being one of the most considerable books which has appeared for the last half century.

36. Your gold and silver is cankered.

37. Whom say the people that I am?

38. This house is to let.

39. In the best countries a rise in rents and wages has been found to go together.

40. Neither you nor I am right.

Test Paper 13 c.

1. Discuss the grammar of:

(*a*) He talks like Brunswick did.

(*b*) A reward was offered to whomsoever should restore the watch.

(*c*) For not to have been dipped in Lethe's stream
Could save the son of Thetis from to die.

(*d*) I'll bring my action on the proudest he
That stops my way in Padua.

(*e*) Every person has a right to defend themselves.

(*f*) Who are you talking about?

(*g*) Where there are plenty of boys there is plenty of fun.

(*h*) What is the good of me learning this?

(*i*) The reasons that dissuade us are as follow.

(*k*) These growing feathers plucked from Caesar's wing
Will make him fly an ordinary pitch.

2. Point out and correct any faults of expression in the following:—

(*a*) Fleet Street and the Strand with Trafalgar Square was one mass of seats on Coronation Day.

(*b*) I am not one of those who believe everything I hear.

(*c*) Many thanks for your letter, which I have forwarded to Mr. S., and asked him to write direct to you.

(*d*) From the pier you can see all the large merchantmen coming and going from all parts of the world.
(*e*) After a long and prosperous reign of sixty-three years, we heard the sad news of the death of Queen Victoria.

3. What faults of expression are there in any four of the following—

(*a*) Being his sole companion he naturally addressed himself to me.
(*b*) He gave his parting directions to a youth who had come with him, in a tone of mild authority.
(*c*) The lark warbles its cheery song, goading on the tired labourer.
(*d*) There has lately appeared the life of Cromwell, not Oliver, but he who was Henry the Eighth's minister.
(*e*) Nothing has or could be more unfortunate.
(*f*) I have lost not only my customers, but Mrs. Rachel herself is gone also.
(*g*) I am sorry not to subscribe to your cause. No one yields to me in appreciation of its importance.
(*h*) Men who started on a wrong tack, and instead of grappling with the facts lost themselves in a maze of misty speculation.

4. Without assuming any incorrectness, discuss the grammar of these idioms, with special reference to the words italicised—

(*a*) His constancy *as a defender* of the truth was unalterable.
(*b*) *No less a person* than the Archbishop was present.
(*c*) They saw *each other* frequently.
(*d*) We gazed upon that *gem of a building*, the Taj Mahal.
(*e*) He had no boy of his own age to play *with*.

5. Comment on any errors of expression in the following—

(*a*) This was said by Macbeth in one of his soliloquies to his wife.

(*b*) One should always give an action a moment's thought before putting it into execution, and so saving a great deal of unpleasantness.

(*c*) If it were possible to get near when one of these eruptions take place, we should have a grand sight.

(*d*) A suit of armour that could be identified as worn at the battle of Agincourt would be priceless, and certainly ought to be deposited at the Tower.

(*e*) The meaning of the phrase, "Look before you leap," is that before attempting to do anything to think over the best way, and then to give those thoughts practical experience.

(*f*) Although everyone has heard this maxim, we still find that not ninety-nine in a hundred practise it.

CHAPTER XVI.

ANALYSIS OF SENTENCES.

257. *Analysis* is a Greek word meaning a "resolving" or breaking up into component parts.

By the **analysis of sentences** we mean the taking of them to pieces in such a way as to show the mutual relation of their parts.

258. In analysis we consider—

(1) The type of sentence—whether it is simple, complex, or compound; and further—in the case of a complex or compound sentence—what clauses it contains;

(2) The construction of each sentence or clause of a sentence, distinguishing primarily its subject and predicate.

Analysis into Clauses.

259. We have already distinguished three main types of sentence—the simple, the complex, and the compound (§ 178). We shall now consider more in detail the complex sentence.

Taking, as our example, the sentence, "when he heard this, the doctor who was attending the case knew that there was no hope," we have—

(i) the **principal statement**, that the doctor knew something;

(ii) three **subordinate statements** indicating respectively—
  - (*a*) when the doctor knew,
  - (*b*) which doctor knew,
  - (*c*) what the doctor knew.

The clause "when he heard this" tells us the time when the doctor knew. It takes the place of an adverb, for it modifies the verb "knew"—it is an **adverb-clause.**

The clause "who was attending the case" describes the doctor to us. It takes the place of an adjective, for it qualifies the noun "doctor"—it is an **adjective-clause.**

The clause "there was no hope" supplies the object of the verb "knew." It takes the place of a noun in the objective case—it is a **noun-clause.**

260. Sub-dependent clauses. A subordinate clause may itself be dependent on another subordinate clause: such a clause is known as a **sub-dependent** clause; thus, in the sentence "there are few who know *that this has cost me much trouble*," the italicised words form a noun-clause which is the object of the verb "know" in the clause "who know," itself a subordinate adjective-clause limiting "few" in the principal clause "there are few."

Provided that the sense remains clear there is no limit in English to the number of clauses which may be subordinated one to another (cp. the familiar rhyme, "This is the house that Jack built," etc.); but the great danger is that the sense will *not* remain clear, and therefore such sentences as "this is the nurse who was recommended by the doctor who was attending the case," where one adjective (relative) clause is dependent on another of the same type, are to be avoided.

261. Coordinate subordinate clauses. Two or more subordinate clauses may be coordinate with one another, all being subordinate to the same clause; thus in the sentence, "they rejoiced when they heard *that he was better* and *would soon be able to travel*," the italicised clauses are coordinate with one another, but each is also a subordinate noun-clause, an object of the verb "heard."

262. The **compound** sentence is built up of two or more simple or complex sentences (§ 180).

The coordinative conjunctions may be omitted before one or more of these sentences; as, "I came, I saw, I overcame," "he burnt, harried, and slew throughout the country."

The continuative relative and the conjunctive adverb (§ 195) are also used to build up a compound sentence; as, "I saw my doctor, *who* said there was no hope (= I saw my doctor *and he* said there was no hope)," "I had hardly seen him, *when* (= *and then*) suddenly he made off."

ANALYSIS OF SENTENCE OR CLAUSE.

263. The **subject** of a sentence or clause is a **noun** or **its equivalent**—

(1) A noun; as, "*dogs* bark."
(2) A pronoun; as, "*we* fear."
(3) An adjective used as a noun; as, "the *poor* are miserable."
(4) An infinitive; as, "*to err* is human."
(5) A noun-clause; as, "*how it is done* cannot be discovered."

264. The **predicate** of a sentence or clause **is always a part of the verb finite.** The verbal form may, however, consist of several words; as, "the horse *might have been stolen.*"

265. The **object is a noun or its equivalent**—

(1) A noun; as, "cats kill *mice.*"
(2) A pronoun; as, "praise *him.*"
(3) An adjective used as a noun; as, "he teaches the *ignorant.*"
(4) An infinitive; as, "teach me *to ride.*"
(5) A noun-clause; as, "I perceive *you are disappointed,*" "tell me *what I am to do next.*"

266. Enlargement of subject and object. The subject, being a noun or the equivalent of a noun, is enlarged by means of an adjective or its equivalent—

(1) An adjective; as, "*strong* winds blew."
(2) A noun or pronoun in the possessive case; as, "*John's* hat flew off."
(3) An adjectival phrase; as, "a man *in a white hat* came up."
(4) An adjectival clause; as, "a man *who wore a white hat* came up."
(5) A noun or phrase in apposition to the subject; as, "Marlborough, *the great general*, was recalled."
(6) A participial phrase; as, "a man *wearing a white hat* came up."

And, if the subject be an infinitive, by means of—

(7) An adverb; as, "to skate *well* is difficult."
(8) An adverbial phrase; as, "to swim *in one's clothes* is difficult."
(9) An adverbial clause; as, "to sing *when one is out of breath* is impossible."

267. The object of a sentence can also be enlarged in exactly the same ways.

268. Extension of predicate. The predicate, which is a verb, is regularly extended in meaning by an **adverb** or **its equivalent**, known as the adverbial adjunct or extension of the predicate—

(1) An adverb; as, "foxes run *fast*."
(2) An adverbial phrase; as, "the earth rotates *on its axis*.
(3) An adverbial clause; as, "I stopped *when I was tired*."

A special kind of adverbial phrase is the absolute participial phrase; as, "*dinner being finished*, the guests retired," "*the letter having been opened*, I read it." The italicised phrases are equivalent to adverbs.

The participle is sometimes not expressed; as, "*dinner over*, the guests disappeared," for "*dinner being over*."

269. **Examples of analysis of a simple sentence.**

(1) "Homer knew nothing of it."
(2) "They demanded of them from time to time the most precious things."
(3) "The best and the worst of them were the prey of accidents."

1.	(i)	Subject	*Homer*
	(ii)	Predicate	*knew*
	(iii)	Direct object of ii	*nothing*
	(iv)	Adverbial adjunct to ii	*of it.*

2.	(i)	Subject	*They*
	(ii)	Predicate	*demanded*
	(iii)	Adverbial adjunct to ii	*of them*
	(iv)	Adverbial adjunct to ii	*from time to time*
	(v)	Direct object of ii	*things*
	(vi)	Enlargement of v	*the most precious.*

3.	(i)	Subject	*The best and the worst of them*
	(ii)	Incomplete predicate	*were*
	(iii)	Completion of predicate	*the prey of accidents.*

270. Or the analysis may be done in tabular form.—

Subject (and Enlargement).	Predicate (and Completion).	Object (and Enlargement).	Extension of Predicate.
(i) *Homer*	*knew*	*nothing*	*of it*
(ii) *They*	*demanded*	*the most precious things*	*of them* *from time to time*
(iii) *The best and the worst of them*	*were the prey of accidents*	—	—

271. **Examples of analysis of a complex sentence.**

(1) "Homer knew nothing of it when he wrote."

Complex sentence (*A*), containing one subordinate adverbial clause (*b*), *when he wrote.*

Analysis of *A*:

(i) *Homer* (ii) *knew* (iii) *nothing* (iv) *of it*, as in § 269 above.

(v) Adverbial adjunct to ii	Clause *b*.

Analysis of *b*:

(i) Conjunctive adverb used as connective	*when*
(ii) Subject	*he*
(iii) Predicate	*wrote.*

(2) "They demanded of them from time to time the most precious things they had."

Complex sentence (*A*), containing one subordinate adjectival clause (*b*), (*that*) *they had.*

Analysis of *A*:

(i—vi) As in § 269 above.

(vii) Enlargement of v	Clause *b*.

Analysis of *b*:

(i) Subject	*they*
(ii) Predicate	*had*
(iii) Direct object of ii	(*that*).

(3) "He declared that the best and the worst of them were the prey of accidents."

Complex sentence (*A*), containing one subordinate noun-clause (*b*), *the best . . . accidents.*

Analysis of *A*:

(i) Subject	*He*
(ii) Predicate	*declared*
(iii) Direct object of ii	Clause *b*.

Analysis of *b*:

Connective joining *A* and *b*	*that*

the best, etc., as in § 269 above.

(4) “But where the path we walked began
To slant the fifth autumnal slope,
As we descended following hope,
There sat the shadow feared of man.”

Complex sentence (*A*), containing an adverbial clause (*b*), *where the path began . . . slope*, an adjectival clause (*c*), (*that*) *we walked*, and an adverbial clause (*d*), *as we . . . hope.*

Analysis of *A*:

(i) Connective	*but*
(ii) Subject	*shadow*
(iii) Enlargement of subject	(1) *the*, (2) *feared of man*
(iv) Predicate	*sat*
(v) Extension of predicate	*there*
(vi) Extension of predicate	Clause *b*
(vii) Enlargement of *path* in *b*	Clause *c*
(viii) Extension of predicate	Clause *d*.

Analysis of *b*:

(i) Subject	*path*
(ii) Enlargement of subject	*the*
(iii) Predicate	*began*
(iv) Object	*to slant the . . . slope*
(v) Conjunctive adverb used as connective	*where.*

Analysis of *c*:

(i) Subject	*we*
(ii) Predicate	*walked*
(iii) Object (cognate)	(*that*).

Analysis of *d*:

(i) Conjunctive adverb used as connective	*as*
(ii) Subject	*we*
(iii) Predicate	*descended*
(iv) Enlargement of subject	*following hope.*

272. Or, in tabular form:

Sentence.	Kind of Sentence or Clause.	Subject.	Enlargement of Subject.	Predicate.	Extension of Predicate.	Object.	Enlargement of Object.	Connective Particle.
A. But where ... man	Principal	shadow	the (1) feared of man (2)	sat	(1) there (2) Clause B (3) Clause D			But
B. Where the path began to... slope	Adv. clause of place modifying *sat* in A	the path	Clause C	began		to slant the ... slope		where
C. We walked	Adj. clause qualifying *path* in B	we		walked		[that]		
D. As... Hope	Adv. clause of time modifying *sat* in A	we	following Hope	descended				as

273. Example of analysis of compound sentence.

> "A substitute shines brightly as a king,
> Until a king be by; and then his state
> Empties itself, as doth an inland brook
> Into the main of waters."

Compound sentence consisting of—

(*A*) *A substitute . . . by*, a complex sentence, containing a subordinate adverbial clause of manner (*B*) and of time (*C*).

(*D*) *And then his state . . . waters*, a complex sentence containing a subordinate adverbial clause of manner (*E*).

Analysis of *A*:

(i) Subject	*substitute*
(ii) Enlargement of subject	*a*
(iii) Predicate	*shines*
(iv) Extension of predicate	(1) *brightly*, (2) Clause *B*, (3 Clause *C*.

Analysis of *B*:

(i) Subject	*king*
(ii) Enlargement of subject	*a*
(iii) Predicate	(*shines*)
(iv) Connective	*as*.

Analysis of *C*:

(i) Subject	*king*
(ii) Enlargement of subject	*a*
(iii) Predicate	*be*
(iv) Extension of predicate	*by*
(v) Connective	*until*.

Analysis of *D*:

(i) Subject	*state*
(ii) Enlargement of subject	*his*
(iii) Predicate	*empties*
(iv) Object	*itself*
(v) Connective	*and*
(vi) Extension of predicate	(1) *then*, (2) Clause *E*.

Analysis of *E*:

(i) Subject	*brook*
(ii) Enlargement of subject	(1) *an*, (2) *inland*
(iii) Predicate	*doth* (*empty*)
(iv) Extension of predicate	*into the main of waters*
(v) Object	(*itself*)
(vi) Connective	*as*.

274. Or, in tabular form:

Sentence.	Kind of Sentence or Clause.	Subject.	Enlargement of Subject.	Predicate.	Extension of Predicate.	Object.	Enlargement of Object.	Connective.
A. A substitute . . . . be by	Principal	substitute	A	shines	(1) brightly (2) Clause B. (3) Clause C.			
B. As a king (shines)	Adv. clause of manner, mod. *brightly* in A.	king	a	(shines)				as
C. Until a king be by	Adv. clause of time, mod. *shines* in A.	king	a	be	by			until
D. And then . . . waters	Principal coordinate, copulative with A.	state	his	empties	(1) then (2) E.	itself		and
E. As doth . . . waters	Adv. clause of manner, mod. *empties* in D.	brook	an inland	doth (empty)	into the main of waters.	(itself)		as

Hints for Analysis.

275. How to determine the number of sentences or clauses. Read through the passage to be analysed, noting every **verb finite**, expressed or understood; you will thus know exactly how many *clauses* there are to be analysed. The punctuation is sometimes a guide to the number of *complete sentences* in a passage. The most definite mark of such a sentence is a full stop or note of interrogation, but the semi-colon is also found at the end of a sentence.

276. How to recognise the various kinds of sentence. A **simple** sentence contains one verb finite.

A **compound** sentence is one which contains one or more coordinative conjunctions, expressed or understood, or a relative pronoun or conjunctive adverb used with continuative force (§§ 180, 181).

A **complex** sentence is one which contains one or more subordinate clauses (§§ 182-5). Clauses introduced by the conjunctions "as," "than" are usually elliptical in form, and the ellipsis must be supplied.

Simple sentences are sometimes introduced by conjunctions not used with strict connective force. Thus, "I like reading."—"And so do I."

277. How to recognise the various kinds of clause. No rule of thumb can be laid down for classifying subordinate clauses at sight. The true and only test is "does it do the duty of an adjective, an adverb, or a noun?"

The following hints may, however, prove of service to the beginner.

1. Direct commands and direct questions are principal clauses, but indirect questions are noun-clauses.

2. Adjective-clauses are invariably introduced by a relative pronoun or adverb, expressed or understood.

3. The subordinating conjunctions (§ 172) except the relative and interrogative adverbs used as such, e.g. *when*, *where* (see 1 and 2 above), introduce adverbial-clauses, which should be classed in the same way as the conjunctions.

4. In the division of clauses, each of the words indicated in the two preceding notes must be regarded as the *first* word in its own clause, the only exception being a preposition governing a relative pronoun. For example, in the sentences "His writing is such that no one can read it," "He walked as far as he could," "I would not do that which is wrong," the division must be made *after* the words "such," "far," "that," respectively.

278. Ellipsis. A relative pronoun or a conjunction is often omitted in a complex or compound sentence. In analysing such a sentence the omitted words must be supplied: they are usually put in brackets. Similarly the omitted subject in the case of an imperative must be supplied.

When the comparative conjunctions *as*, *than*, are followed by a noun or pronoun, the verb must be supplied. In other cases the group of words is to be treated as a phrase.

279. In the following sections special difficulties in analysis are pointed out and explained. Here we may note—

1. Infinitives and participles when used without a finite part of the auxiliary verb expressed or understood cannot form predicates.
2. *Exclamations*, *nominatives of address* (vocatives), *parentheses*, should be omitted from analysis, since they are merely used to call attention or to make some comment or explanation, and have no grammatical relation to any other word in the sentence.
3. If the parenthetical clause contain a finite part of the verb it may later be analysed by itself.

280. *John became king.*

The predicate is *became king*. The verbs *to be*, *to become*, *to seem*, *to be named*, and many others need a complement in order to make a predication (§ 112). This complement is to be considered as part of the predicate; thus—

Sentence.	Subject.	Predicate.
(*a*) He seemed tired.	He	seemed tired.
(*b*) All that glitters is not gold.	All that glitters	is gold (*not* is extension of predicate).
(*c*) He was thought to be lost.	He	was thought to be lost.
(*d*) He was appointed dictator.	He	was appointed dictator.

As the above sentences show, the complement may be a noun, an adjective, or an infinitive.

281. *They chose me president.*

Verbs of *naming, making, appointing, choosing, deeming,* and the like, govern an object, and a predicate containing one of these verbs requires some word or words in addition to the object to complete its meaning. This complement of the predicate is called the **factitive predicate,** and in analysis should be marked as such; thus—

Sentence.	Subject.	Predicate.	Object.
(*a*) I consider him a genius.	I	(1) consider (2) a genius (factitive predicate)	him
(*b*) They made Cromwell Protector.	They	(1) made (2) Protector (factitive predicate)	Cromwell

In these two examples the factitive predicate is a noun, but an adjective may be used in the same construction; as, "they made him angry." "Him" is here the object and "angry" the factitive predicate.

282. *Affliction sore long time he bore.* The noun *time* is in the adverbial objective case, and *long time* is an adverbial phrase modifying the predicate *bore.* The subject is *he,* predicate *bore,* object *affliction* (*sore*).

Similarly all nouns in the adverbial objective case are extensions of the predicate and form adverbial phrases.

283. **Questions.** A sentence in the form of a question is analysed exactly as if it were an assertion; thus—

A. "What are you doing?"
B. "How did you do that?"

Subject.	Predicate.	Extension.	Object.
A. you	are doing		what
B. you	did do	how	that

284. **The provisional subject.** Sometimes the mention of the real subject is delayed and in its place the pronoun *it* is used provisionally; as, "*it* is true that he fell," "*it* cannot be denied that he was wrong." In analysis both "it" and "that he fell" or "that he was wrong" are put under the head of "subject," the former being marked as provisional subject.

285. **There** is sometimes used apparently as subject; as, "*there* was no one hurt." This use is only apparent, for the sentence is really a rhetorical inversion of "no one was hurt *there*," where "there" is clearly an adverbial extension of the predicate.

286. **Indirect object.** When a verb has two objects, one direct and one indirect, as in "I gave *him a penny*," both objects are classed as such in analysis, with the word direct or indirect attached to each; thus—

Subject.	Predicate.	Object.
I	gave	a penny (*direct*)
		him (*indirect*)
I	teach	Latin (*direct*)
		you (*direct*)

287. (*a*) *I was so weary that I fell.* The predicate is "was weary." *So* is an adverb modifying the adjective "weary"; "that I fell" is an adverbial clause modifying "so."

(*b*) *I ran as fast as I could.* The predicate is "ran"; "fast"is an adverb modifying "ran"; "as" is an adverb modifying "fast"; "as I could" is an adverbial clause modifying the first adverb "as."

(*c*) *I work more than you do.* The predicate is "work"; "more" is an adverb modifying the verb "work"; "than you do" is an adverbial clause modifying "more."

288. *Let me go.*

Subject.	Predicate.	Object
(you)	let	me (*indirect*)
		go (*direct*)

289. (*a*) *All but one fled.* Subject, "all"; predicate, "fled"; the phrase "but one" is an adjectival enlargement of the subject "all."

(*b*) *He does nothing but sleep.* The phrase "but sleep" is an adjectival enlargement of the object "nothing."

(*b*) *He could see nothing but blue sky.* The phrase "but blue sky" is an adjectival enlargement of the object "nothing."

TEST PAPER 14 A.

1. How does a clause differ from a phrase? Give *three* examples of each.

2. Explain clearly what is meant by *complement of the predicate.*

3. How is an *adjective clause* employed? How is it generally introduced into a *complex sentence?* Give examples of adjectival clauses introduced by *as* and *but.*

4. Explain what you mean by the *subject* and what by the *predicate* of a sentence. Point out the subject in each of the following sentences:—

(i) Rejoice evermore.
(ii) There was no way of escape.
(iii) To err is human; to forgive, divine.
(iv) Slandering a prince deserves sharp punishment.
(v) What verdict did the jury pronounce?

5. In the following sentences substitute subordinate clauses which shall convey the same meaning as the words in *italics*, and say with regard to each subordinate clause (i) what kind of clause it is, and (ii) of what part of the principal clause it forms an enlargement, complement, object, or extension.

(*a*) Cricket is *my favourite* game.
(*b*) The train came in *punctually.*
(*c*) The captain reported *the loss of the vessel.*

6. How may noun clauses be distinguished as such? Give *three* examples.

7. Enlarge the sentence, *Tyrrell shot Rufus*, by additions (i) to the subject, of (*a*) a participial phrase, and (*b*) an adjectival sentence; (ii) to the predicate, of (*a*) an adverbial sentence of time, and (*b*) an adverbial phrase of place; and (iii) to the object, of a noun in apposition. Distinguish each adjunct by its appropriate term, or by the marks i (*a*), i (*b*), etc.

TEST PAPER 14 B.

Analyse the following passages—

1. I am alone the villain of the earth,
And feel I am so most. O Antony,
Thou mine of bounty, how would'st thou have paid
My better service, when my turpitude
Thou dost so crown with gold!

2. So please your majesty, I would I could
Quit all offences with as clear excuse
As well as I am doubtless I can purge
Myself of many I am charged withal.

3. So eager was the queen that her story should be believed, that nothing so much pleased her as an indication that credit was attached to it.

4. Not wholly in the busy world, nor quite
Beyond it, blooms the garden that I love.

5. He replied:
"Sir, I am going many miles to take
A last leave of my son, a mariner,
Who from a sea-fight has been brought to Falmouth
And there is dying in an hospital."

6. The horses therefore being harnessed, solemnly His Imperial Majesty ascended his new English throne, under a flourish of trumpets, having the First Lord of the Treasury on his right hand and the chief Jester on his left.

7. Weak and headstrong violence agrees exactly with the character of that Xerxes who commanded the sea to be scourged, because it broke down the bridge which he was building over the Hellespont; who beheaded his engineers, because their work was

swept away by a storm; who wantonly put to death the son of his oldest friend Pythius, though his father stood by his side; and, after he was driven from Greece, gave himself up to such voluptuousness that he issued an edict which offered a reward to the man who should invent a new pleasure.

8. Procrastination is the thief of time;
Year after year it steals, till all are fled!
And to the mercies of a moment leaves
The vast concerns of an eternal scene.

9. From sunrise unto sunset
All earth shall hear thy fame;
A glorious city thou shalt build,
And name it by thy name;
And there, unquenched through ages,
Like Vesta's sacred fire,
Shall live the spirit of thy nurse,
The spirit of thy sire.

10. Needlessly irritated through this misunderstanding, he dealt my brother a violent blow.

11. There is no place like home.

12. Love had he found in huts where poor men lie;
His daily teachers had been woods and rills,
The silence that is in the starry sky,
The sleep that is among the lonely hills.

13. Though a soldier in time of peace is like a chimney in summer, yet what wise man would pluck down his chimney because his almanack tells him 'tis the middle of June?

14. Near yonder copse, where once the garden smiled,
And still where many a garden flower grows wild;
There, where a few torn shrubs the place disclose,
The village preacher's modest mansion rose.

15. To make a revolution every day is the nature of the sun, because of that necessary course which God hath ordained it, from which it cannot swerve but by a faculty from that voice which did first give it motion.

16. And ever against eating cares,
Lap me in soft Lydian airs,
Married to immortal verse,
Such as the meeting soul may pierce
In notes with many a winding bout
Of linked sweetness long drawn out.

17. There were readers in multitudes; but their money went for other purposes, as their admiration was fixed elsewhere.

18. There is no branch of human work where constant laws have not close analogy with those which govern every other mode of man's exertion.

19. Yet e'en these bones from insult to protect,
Some frail memorial still erected nigh,
With uncouth rhymes and shapeless sculptures decked,
Implores the passing tribute of a sigh.

20. It little profits that, an idle king,
By this still hearth, among these barren crags,
Matched with an aged wife, I mete and dole
Unequal laws unto a savage race,
That hoard and sleep and feed and know not me.

21. Of man's first disobedience, and the fruit
Of that forbidden tree whose mortal taste
Brought death into the world and all our woe,
With loss of Eden, till one greater Man
Restore us, and regain the blissful seat,
Sing, Heavenly Muse.

22. Full fathom five thy father lies,
Of his bones are coral made.

23. Were I in England now (as once I was) and had but this fish painted, not a holiday fool there but would give a piece of silver.

24. When first, descending from the moorlands,
I saw the stream of Yarrow glide
Along a bare and open valley,
The Ettrick shepherd was my guide.

25. So silently we seemed to speak,
So slowly moved about,
As we had lent her half our powers
To eke her living out.

26. As yet I have not seen one revolution of Saturn, nor hath my pulse beat thirty years; and yet, excepting one, I have seen the ashes of, and left underground, all the kings of Europe.

27. There is surely a piece of divinity in us, something that was before the elements and owes no homage unto the sun.

28. Before I went into Germany, I came to Broadgate in Leicestershire, to take my leave of that noble Lady Jane Grey, to whom I was exceeding much beholding. Her parents, the duke and the duchess, with all the household, gentlemen and gentlewomen, were hunting in the park. I found her in her chamber reading *Phaedon Platonis* in Greek, and that with as much delight as some gentlemen would read a merry tale in Boccace.

29. Now, let Italian, and Latin itself, Spanish, French, Dutch, and English, bring forth their learning and recite their authors, Cicero only excepted, and one or two more in Latin, they be all patched clouts and rags, in comparison of fair woven broadcloths.

30. Beside the pool sate Neckan—
Tears filled his mild blue eye.
On his white mule, across the bridge
A cassocked priest rode by.

31 Scarce fresher is the mountain-sod
Where the tired angler lies, stretched out,
And, eased of basket and of rod,
Counts his day's spoil, the spotted trout.

32. While a sweeter music wakes,
And thro' wild March the throstle calls,
Where all about your palace walls
The sun-lit almond blossom shakes.

33. Wretchedest age since Time began—
They cannot even bury a man.

34. At this the tender sound of his own voice
And sweet self-pity, or the fancy of it,
Made his eye moist.

35. Welcome Percivale—
Thou mightiest and thou purest among men.

36. And over these they placed the silver wand,
And over that the golden sparrow-hawk.

37. Fair ship that from the Italian shore
Sailest the placid ocean-plains
With my lost Arthur's loved remains,
Spread thy full wings and waft him o'er.

38. And here and there a foamy flake
Upon me, as I travel,
With many a silver waterbreak
Above the golden gravel.

39. True wit is nature to advantage dress'd,
What oft was thought but ne'er so well express'd.

40. This desert that we have passed, O my betrothed, many are they that perish in it, and reach not the well; but give thanks to Allah that it is passed.

41. This he did, spreading his garments, and commanded the tackle to speak.

42. And they asked the outcast, saying, "Whence come you?" And he said, "Who am I to complain? But my brethren have driven me forth from the dwelling-places of our race, and I am no more of a race upon this earth."

43. He that will not when he may,
When he will, he shall have nay.

44. As he was about to drink, there fell into the palm of the Princess from above what seemed a bolt of storm scattering the dew.

45. For this is the time when the shaking of the earth shall come and when all deeply-fixed and steadfast things shall be shaken, and he who is not shaken in that time shall be a wondrous strong and mighty man.

46. And Almeryl continued, "I questioned the messengers myself, and they told me the marvel."

47. And there he sat him down sadly and mourned, saying, "Alas and alas! fain would I turn again to the land of my youth, but the

lord of my people himself has bid me no more to return thither, for my thought is not as the thought of my people, and I must dwell apart by myself."

48. Have ye seen the dusky boar,
Or the bull, with sullen roar,
On surrounding foes advance?
So Caradoc bore his lance.

49. As the thunder's fiery stroke
Glancing on the shivered oak,
Did the sword of Conan mow
The crimson harvest of the foe.

50. Haply some hoary-headed swain may say,
"Oft have we seen him at the peep of dawn
Brushing with hasty steps the dews away
To meet the sun upon the upland lawn."

51. Long on these mouldering bones have beat
The winter's snow, the summer's heat,
The drenching dews, and driving rain:
Let me, let me sleep again.

52. Ere the ruddy sun be set,
Pikes must shiver, javelins sing,
Blade with clattering buckler meet,
Hauberk crash, and helmet ring.

53. Fill high the sparkling bowl,
The rich repast prepare,
Reft of a crown, he yet may share the feast.

54. Thy form benign, O goddess, wear,
Thy milder influence impart,
Thy philosophic train be there
To soften, not to wound my heart.

55. To your Highness justly belongs the honour of dying for the people; and it cannot choose but be unspeakable consolation to you in the last moments of your life to consider with how much benefit to the world you are likely to leave it.

56. But many days and many months
And many years ensuing,
This wretched knight did vainly seek
The death that he was wooing.

57. Fast through the clouds my boat can sail,
But if perchance your faith should fail,
Look up—and you shall see me soon.

58. And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing!

59. Oft did the harvest to their sickle yield,
Their furrow oft the stubborn glebe has broke;
How jocund did they drive their team afield,
How bowed the woods beneath their sturdy stroke.

60. As waggish boys in games themselves foreswear,
So the boy Love is perjur'd everywhere;
For ere Demetrius look'd on Hermia's eyne,
He hail'd down oaths that he was only mine.

61. O brother, I have seen this yew-tree smoke,
Spring after Spring, for half a hundred years:
For never have I known the world without,
Nor ever stray'd beyond the pale: but thee,
When first thou camest—such a courtesy
Spake thro' the limbs and in the voice—I knew
For one of those who eat in Arthur's hall;
For good ye are and bad, and like to coins,
Some true, some light, but every one of you
Stamp'd with the image of the King.

62. 'Tis a common proof
That lowliness is young ambition's ladder,
Whereto the climber-upwards turns his face;
But when he once attains the utmost round,
He then unto the ladder turns his back,
Looks in the clouds, scorning the base degrees
By which he did ascend.

63. Ah! sad and strange as in dark summer dawns
The earliest pipe of half-awaken'd birds
To dying ears, when unto dying eyes
The casement slowly grows a glimmering square;
So sad, so strange, the days that are no more.

TEST PAPER 14 c.

Analyse the following passages:—

1. It frequently saves a world of mistakes to define clearly the terms we use.

2. Just in the same way that the eye is fitted to receive the rays of light, so is the mind of man fitted to observe the outward universe.

3. Though Bacon did not write it, still men conversant with his writings felt that it expressed, forcibly and clearly, the substance of much that he wrote, and let it pass current under his name.

4. If he uttered so many good and wise things in a pleasant, humorous way, why get angry because he did not utter them in a dull unpleasant way?

5. Yet while this is true, it is no less true that life has many sides, and we are fitted to sympathise with them all.

6. When we take into account that the poem was written twenty-three years before the death of Burke, when his great powers were only beginning to be felt, it must be admitted that the delineation is a wonderful proof of Goldsmith's insight.

7. As surely as the fruit-bud falls before the east wind so fails the power of the kindest human heart if you meet it with poison.

8. No meat eats so sweet as that for which we do not pay.

9. Mankind, says a Chinese manuscript, which my friend M. was obliging enough to read and explain to me, for the first sev nty thousand ages ate their meat raw, just as they do in Abyssinia to this day.

10. Not long before she died I had been discoursing with her on the quantity of real present emotion which a great tragic performer experiences during acting. I ventured to think, that though in the first instance such players must have possessed the feelings which they so powerfully called up in others, yet by frequent repetition those feelings must have become deadened in great measure.

11. She indignantly repelled the notion that the operation, by which such effects were produced upon an audience, could ever degrade itself into what was purely mechanical.

12. Though massacre was not deliberately planned by the leaders in that rebellion, it is one of the saddest records that history has to make, that brutal massacres were perpetrated by the natives when their furious passions were roused.

13. But were I Brutus,
And Brutus Antony, there were an Antony
Would ruffle up your spirits, and put a tongue
In every wound of Caesar, that should move
The stones of Rome to rise and mutiny.

14. Sweet Swan of Avon, what a sight it were
To see thee in our waters yet appear,
And make those flights upon the banks of Thames,
That so did take Eliza and our James!

15. And I will call him to so strict account,
That he shall render every glory up,
Yea, even the slightest worship of his time,
Or I will tear the reckoning from his heart.

16. Go, lovely rose!
Tell her that wastes her time and me,
That now she knows,
When I resemble her to thee,
How sweet and fair she seems to be.

17. This man is freed from servile bands,
Of hope to rise, or fear to fall;
Lord of himself, though not of lands,
And having nothing, yet hath all.

18. When I shall voice aloud how good
He is, how great should be,—
Enlargéd winds that curl the flood
Know no such liberty.

19. The castled crag of Drachenfels
Frowns o'er the wide and winding Rhine,
Whose breast of water broadly swells
Between the banks which bear the vine;
And hills all rich with blossomed trees,
And fields which promise corn and wine,

And scattered cities crowning these,
Whose far white walls along them shine,
Have strewed a scene, which I should see
With double joy, wert thou with me.

20. But while oppression lifts its head,
Or a tyrant would be lord,
Though we may thank him for the plough,
We'll not forget the sword!

21. For heaven's sake let us sit upon the ground
And tell sad stories of the death of kings:—
How some have been deposed, some slain in war.

22. There is, betwixt that smile we would aspire to,
That sweet aspect of princes, and their ruin
More pangs and fears, than wars or women have.

23. But if ye know
Where I can light on arms, or if yourself
Should have them, tell me, seeing I have sworn
That I will break his pride and learn his name.

24. The ashes that are left behind
Do serve to put us all in mind
That unto dust
Return we must.

25. Could great men thunder
As Jove himself does, Jove would ne'er be quiet,
For every petty, pelting officer
Would use his heaven for thunder.

26. Man, drest in a little brief authority,
Most ignorant of what he's most assured,
Plays such fantastic tricks before high heaven,
As make the angels weep.

27. But me, not destined such delights to share
My prime of life in wandering spent and care,
Compelled with steps unceasing to pursue
Some fleeting good that mocks me with the view,
That, like the circle bounding earth and skies,
Allures from far, yet, as I follow, flies,
My fortune leads to traverse realms alone
And find no spot in all the world my own.

CHAPTER XVII.

PARSING.

290. In parsing we take any word in a sentence, show what part of speech it is, its exact position in the classification of that part of speech, its number, gender, person, tense, etc. (as its nature may require), and its syntactical relation to those words in the same sentence with which it is more closely connected.

291. **How to parse a noun.**

State: (1) kind of noun, common or proper; and (in the case of a common noun), abstract, collective, or verbal, (2) gender, (3) number, (4) case, (5) reason for case.

Examples.—

"*Caesar's armies* conquered the *Gauls*, who became the *subjects* of the *Romans*."

Caesar's: proper noun, masculine gender, singular number, possessive case, qualifying or defining "armies" (see § 60).

Armies: common noun, collective, neuter gender, plural number, nominative case, subject of "conquered."

Gauls: proper noun, common gender, plural number, objective case governed by the transitive verb "conquered."

Subjects: common noun, common gender, plural number, nominative case after the copulative verb "became," agreeing with the subject "who."

Romans: proper noun, common gender, plural number, objective case, governed by "of."

"*John*, come here."

John: proper noun, masculine gender, singular number, nominative of address.

292. How to parse an adjective.

State: (1) kind of adjective, (2) degree of comparison (if the adjective is one of quality), (3) what it qualifies or defines.

Examples.—

"He is my *dearest* friend."

Dearest: adjective of quality, superlative degree, qualifying the noun "friend."

"*These* apples are *five* in number."

These: demonstrative adjective, pointing out "apples."

Five: definite numeral adjective, qualifying the noun "apples."

293. How to parse a pronoun.

State: (1) kind of pronoun, (2) person, (3) number, (4) gender, (5) case, (6) reason for case.

In the case of relative pronouns name the antecedent, whether expressed or understood.

Examples.—

"And *one* came forth and said to *me* 'what task is *thine?*'"

one: pron. indef., 3rd sing., common, nom., subject of "came."

me: pron. personal, 1st sing., common, objective, governed by "to."

thine: pron. possessive, 2nd singular, common, nom., subject of "is."

"*This* is the house *that* Jack built."

this: pron. demon., 3rd sing., neut., nom., subject of "is."

that: pron. relative, 3rd sing., neut., obj., governed by "built," referring to antecedent "house."

294. How to parse a verb.

State: (1) whether strong or weak verb, (2) whether transitive or intransitive, (3) (in the case of a transitive verb) whether active or passive, (4) mood, (5) tense, (6) number and (7) person, if it is a part of the verb finite, (8) its subject, (9) its object, if any.

Example.—"The boy *had caught* a cold."

Had caught: verb, weak, transitive, act., indic., past perf., sing. 3rd, of verb "catch," agreeing with its subject "boy," and governing the object "cold."

295. How to parse a participle.

State: (1) whether present or past, (2) (in the case of a participle formed from a transitive verb) whether active or passive, (3) what it qualifies, (4) object, if any.

Example.—"The old man went away *shaking* his head."

Shaking: part. pres. act. of "to shake," qualifying "man" and governing the object "head."

NOTE 1.—When a participle is used purely as an adjective, as in *driving rain*, *gilded youth*, it is to be parsed as such.

NOTE 2.—When the participle helps to form some part of the verb finite, as in "I *am coming*," "he *is gone*"; it is not parsed separately, but the verb and participle—*am coming*—are taken together.

296. How to parse a verbal noun and a gerund.

Parse a verbal noun exactly as you would any other noun, stating whether it is present or present-perfect, active or passive, and from what verb it is formed.

In the case of a gerund state (1) whether present or present-perfect, (2) from what verb, (3) case, (4) reason for case, (5) object.

Example—

> "The old man boasted of *having found* some treasure,
> but could get no one to help him in *moving* it."

Having found: gerund, pres.-perf., of verb "find," obj. case, governed by "of" and governing the object "treasure."

Moving: gerund, present, of verb "move," obj. case, governed by "in" and governing the object "it."

297. How to parse an adverb.

State: (1) kind of adverb, (2) degree of comparison, if the adverb is one that admits of comparison, (3) what it modifies.

Examples.—

"Work *harder*."

Harder: adverb of manner, comparative degree, modifying the verb "work."

"Act *like* a man."

Like: adverb of manner, modifying "act," and governing "man" in the objective case.

298. How to parse a preposition. The one thing to be stated in parsing a preposition is its object or the words between which it shows the relation.

Example.—"They live *on* herbs."

On: preposition, governing "herbs" in the objective case (*or* showing the relation between "live" and "herbs").

299. How to parse a conjunction.

State: (1) kind of conjunction, (2) what it connects.

Example.—"He came *and* asked *if* you were well."

And: conjunction, co-ordinative copulative, joining the clauses "he came" and "(he) asked."

If: conjunction, subordinative, joining the clauses "(he) asked" and "you were well."

TEST PAPER 15.

1. Parse each of the four words, *But me no buts.*
2. Parse the italicised words and phrases—
   (*a*) *Down* with it!
   (*b*) *Seeing* is *believing*.
   (*c*) The *hearing* ear and the *seeing* eye, the Lord hath made *even* both of them.
   (*d*) *Whatever* sceptic could inquire for,
   For every *why*, he had a *wherefore*.
   (*e*) From *bad* to worse.

(*f*) This house is *to let.*
(*g*) He reigned ten *years.*
(*h*) *Dinner* being ready, we went *downstairs.*
(*i*) The room is twenty *feet* long.
(*j*) *Methought* I saw my *late* espoused saint.
(*k*) The world was all before them, *where* to choose.
(*l*) Thine, *Gawain,* was the voice.
(*m*) *Remote* from towns he ran his godly race.
(*n*) Some *there* be *that* shadows kiss.
(*o*) Come your *way.*
(*p*) And *kneeling* down they *all* kissed the ground.
(*q*) Of friends, *however* humble, scorn *not one.*
(*r*) I saw *them* go.
(*s*) It is hard *to explain.*
(*t*) Tell me *where* is fancy bred.
(*u*) Then the muses might deal with me *just as* they chose.
(*v*) Almost *thou* persuadest me.
(*w*) A people's voice! we are a people *yet!*
(*x*) *Who* drinks salt water thirsts *the* more.
(*y*) *Sublime* their starry fronts they rear.
(*z*) We term sleep *a death.*

3. "I saw that that that that man did was wrong." Parse each of the four *thats.*

4. How in parsing, do you recognise, (i) a verb, (ii) an adjective, (iii) a participle, (iv) a gerund, (v) a preposition? Give one example of each.

5. Comment on the syntax of the word, or phrase, in italics in:
(*a*) I think *it* right to say.
(*b*) It will last for *ever.*
(*c*) Let me see *you do* that again.
(*d*) I would be *friends* with you.
(*e*) They spent *four weeks* at Karlsbad, *which* is one of the most popular *health* resorts in Europe.
(*f*) *You,* sir, what *trade* are you?
(*g*) The whole thing, *lock, stock and barrel,* isn't worth one big yellow *sea poppy.*

6. Parse the words in italics:—
(*a*) That thou her *maid* art *far more fair than* she.
(*b*) They went *splash* through the mud.

(c) *Passing* rich on forty pounds a year.
(d) Tell me *but where*, sweet *queen* of parley.
(e) He is *somewhat more* tired *than usual.*
(f) Men were *deceivers ever;*
One *foot* in sea, and *one* on shore;
To one thing *constant never.*
(g) *Think* of him *reckless*, thriftless, if you like.
(h) *Few* sorrows hath she of her *own.*
(i) *How* they'll greet us!
(j) No voice *but* was *praising* this Roland of mine,
(k) For *in* I went, and called old Philip *out.*
(l) Am I *so like her*?
(m) That *most* she loves to talk *of.*
(n) Cross her hands humbly, *as if praying* dumbly.
(o) And thou wert still a hope, a love:
Still longed-for, never seen.
(p) You weep *on so.*
(q) When shall we *three meet* again?
(r) Adieu for *evermore.*
(s) And *yet* he stood *alone.*
(t) These plans *seem such as* I sought *for.*

PART II.: COMPOSITION, PARAPHRASING, AND PRÉCIS-WRITING.

CHAPTER XVIII.

INTRODUCTORY.

300. This book is primarily intended for learners who have already had some practice in English composition: it has therefore not been thought necessary to dwell at any great length on the meanings of words and the construction of sentences. Introductory matter of this kind is, however, dealt with to some extent in Ch. XVIII.-XX., and at the same time some attempt has been made to indicate the lines on which the learner should work in order to improve his knowledge in these respects.

Punctuation is too often neglected in the earlier stages of the teaching of English composition. The chapter on this subject should be very carefully studied, and the use of all the simpler marks of punctuation, at least, should be thoroughly mastered before the learner proceeds to any of the exercises in composition.

Figures of speech must come naturally, if they are to be of any value as ornaments of style. Most people are continually using figurative language both in speaking and writing, though they are unable to distinguish one figure of speech from another, or indeed have no idea that they are using figurative language. But the student of English must make himself acquainted with the figures of speech in common use, so that he may be able both to criticise the employment of them by others, and himself use them with propriety. Every one who wishes to write well must study the exact meanings of words, and the various forms of sentences and paragraphs, and read observantly some of the works of the best English authors.

The portion of the book dealing with composition has been divided into three sections, in accordance with the treatment to which particular subjects lend themselves: **narrative, descriptive,** and **reflective.**

The Word.

301. Language is the means by which we communicate our thoughts to others; and as each word stands for an idea a correct knowledge of the exact meanings of words is necessary in order to give accurate expression to our thoughts. English has an extensive vocabulary: since the first introduction of the language into this country fifteen centuries ago it has been enriched by a very large number of borrowed words, chiefly from Latin, French, and Greek; and this process of borrowing is still going on. Moreover, language is always undergoing a slow and silent change: the connection between words and ideas is conventional, and **the true meaning of a word must be taken as that fixed by the common present-day usage of educated people and of the best authors.**

It is essential then that the learner should be able to use words in their true senses, and to detect their misuse. A few examples of words thus commonly misused are given here:—

(1) *aggravate.* This word means "make heavy," "add to the weight of," yet it is constantly used in the sense of "annoy," "irritate." You can aggravate misery or anger or a crime, but you cannot aggravate a person.

(2) *caligraphy.* The literal meaning of this word is "beautiful writing," yet we frequently hear such expressions as "wretched (or bad) caligraphy." A similar misuse is often made of the word *orthography*, which signifies "correct spelling," yet is sometimes found united with the adjectives "vile" and "incorrect."

(3) *mutual.* The use of *mutual* instead of "common" is a vulgarism found in too many writers, *e.g.* Dickens calls one of his books "Our Mutual Friend"; the word really means "reciprocal," "interchangeable."

(4) *literally*. This word is frequently used for "actually," *e.g.* "He was literally kicked out of the room": *literally* means "in a literal sense."

(5) *condign*. The true meaning of *condign* is "merited," "deserved," yet it is again and again found in the sense of "severe," *e.g.* this offence is worthy of condign punishment.

(6) *partake*. This word means "to share," *i.e.* to take a part of, yet it is constantly used for to take the whole, *e.g.* He partook of a bun.

A few other examples of words commonly misused are:—*antiquarian* for the noun *antiquary*; *demean* for *debase*; *transpire* for *happen, occur*; *description* for *kind, sort*; *verbal* for *oral*; *avocation* for *vocation*; *capacious* for *large*; *preposterous* for *extraordinary, ridiculous*; *reading* for *rendering*; *replace* for *take* (or *put in*) *the place of*, *substitute by* for *put in the place of*; *regalia* for *insignia*; *individual* for *person*; *lay* for *lie*; *female* for *woman*; *practically* for *almost.*

302. One of the beginner's greatest difficulties lies in the choice of suitable words to express his ideas. He must therefore try to enlarge his vocabulary by the study of the best writers, noting carefully how they attain their effects, and trying frequently what result would be produced on the general effect of a passage by the substitution of other words for those actually employed by the writer. He will find that the better the writer the more difficult it is to alter his words without some sacrifice of point or beauty, for the simple reason that the good writer chooses the best words to express his thoughts and no others will do as well.

The foregoing remarks are well illustrated by the following extract taken at random from a volume of essays by William Hazlitt.

From the crowded theatre to the sick chamber, from the noise, the glare, the keen delight, to the loneliness, the darkness, the dulness, and the pain, there is but one step. A breath of air, an overhanging cloud, effects it; and though the transition is made in an instant, it seems as if it would last for ever. A sudden illness not only puts a stop to the career of our triumphs and agreeable sensations, but blots out all recollection of and desire for them. We lose the relish of enjoyment; we are effectually cured of our romance. Our bodies are confined to our beds; nor can our thoughts wantonly detach themselves and take the road to pleasure, but turn back with doubt and loathing at the faint evanescent phantom which has usurped its place. If the folding-doors of the imagination were thrown open or left ajar, so that from the disordered couch where we lay, we could still hail the vista of the past or future, and see the gay and gorgeous visions floating at a distance, however denied to our embrace, the contrast, though mortifying, might have something soothing in it, the mock-splendour might be the greater for the actual gloom; but the misery is that we cannot conceive anything beyond or better than the present evil: we are shut-up and spell-bound in that, the curtains of the mind are drawn close, we cannot escape from "the body of this death," our souls are conquered, dismayed, "cooped and cabined in," and thrown with the lumber of our corporeal frames in one corner of a neglected and solitary room. We hate ourselves and everything else; nor does one ray of comfort "peep through the blanket of the dark" to give us hope. How should we entertain the image of grace and beauty when our bodies writhe with pain? To what purpose invoke the echo of some rich strain of music, when we ourselves can scarcely breathe? The very attempt is an impossibility.

A careful study of this fine passage will show the learner that there is hardly a word that can be altered without some change of meaning or some injury to the general effect.

303. A few general rules are here given as to the principles which should guide the young writer in his choice of words. They are mainly cautions as to what to avoid, and might be largely increased:—

(1) Avoid long high-sounding terms: **in general the simplest word is the best word.** It is a well-known fact that the writings of the famous Samuel Johnson, in spite of many excellent qualities, were marred by the excessive use of long pompous words of Latin origin—"an otiose superabundance of polysyllabic vocables," as the late Professor Collins called it. That this fault of style was a mannerism which Johnson, having early acquired it, afterwards found impossible wholly to shake off is shown by the following fact to which Lord Macaulay first called attention.

In writing from the Highlands to a friend in London, Johnson says with reference to a certain incident:—

> "When we were taken upstairs, a dirty fellow bounced out of the bed upon which one of us was to lie."

Later, when he came to describe the same incident in the published account of his journey, he says:—

> "Out of one of the beds on which we were to repose started up at our entrance a man black as a Cyclops from the forge."

So too on one occasion when speaking of *The Rehearsal*, he said, "It has not wit enough to keep it sweet," and then after a pause he added, "It has not vitality enough to preserve it from putrefaction." In both these cases it is clear that the earlier and simpler form of expression is the better.

(2) Avoid **archaic** or **obsolete** expressions. Never write such words as *whilom, nathless, peradventure, erst, quoth, methinks.*

(3) Refrain from slang terms, *e.g.* such words as *rot, shop* (for *place* or *employment*), *bosh, awfully, ripping, jolly*, and Americanisms such as *guess* (for *believe*), *calculate* (for *think*), *loan* (for *lend*), *donate, clever* (for *good-natured*). Also use hackneyed words like *nice, awful* only in their true senses.

(4) Avoid new words such as *eventuate, evince, recuperate, recuperation, conserve, enthuse, scientist*, and never attempt to coin words. Especially avoid meaningless and useless compounds such as *tireless, reliable, get-at-able.*

(5) Avoid words which usage has consecrated to the language of poetry, *e.g. dire, ire, woe, mansion, caitiff.*

(6) Avoid foreign words and phrases above all things: not only is the use of such words bad style, but the words themselves are pitfalls for the ignorant. A few of such phrases may be mentioned; *à propos, blasé, faux pas, beau monde, haut ton, protégé(e), fiancé(e), penchant, pièce de résistance, entre nous, recherché, élite, quondam, hors de combat,*

savoir-faire, kudos, hoi polloi, vis-à-vis, al fresco, double entendre (which is not French), *embarras des richesses, chic.*

(7) Never use technical terms in any except their legitimate application; *e.g.* do not *ventilate* grievances, do not say *adipose tissue* when you mean "fat," or *integument* when you mean "skin."

(8) Avoid also pedantic phrases which have become hackneyed through constant use in cheap newspapers and magazines, and may be fittingly described as mere "journalese." Examples are:—*nasal organ* for *nose*; *pyrotechnic display* for *fireworks*; *nuptial ceremony* for *marriage*; *hirsute appendage* for *beard*; *avuncular relative* for *uncle*; *Terpsichorean art* for *dancing*; *sartorial artist* for *tailor*; *tonsorial artist* for *barber*; *succulent bivalve* for *oyster*; *apartments* for *lodgings*; *nicotian weed* for *tobacco.* To the same category belong such expressions as *to evince a desire* for *to ask, the majority of the residents in the locality* for *most of the people in the place, to pursue one's avocation* for *to work, to sustain a bereavement* for *to lose a friend or relative by death.*

(9) Be careful accurately to discriminate between words which are synonymous (§ 305)

304. The following remarks, abridged from Dean Alford's *Queen's English*, may fittingly conclude this section:—

"Be simple, be unaffected, be honest in your speaking and writing. Never use a long word where a short one will do. Call a spade a spade, not *a well-known oblong instrument of manual industry*; let home be *home*, not a *residence*; a place a *place*, not a *locality*; and so of the rest. Where a short word will do, you always lose by using a long one. You lose in clearness; you lose in honest expression of your meaning. Elegance of language may not be in the power of all of us, but simplicity and straightforwardness are. Avoid all oddity of expression: no one was ever a gainer by singularity in words. Avoid likewise all slang words: there is no greater nuisance in society than a talker of slang."

305. Frequently, in order to avoid tautology and preserve rhythm, it is necessary to use a word the signification of which is the same, or very nearly the same, as that of the word which we should consider the best—such words are called **synonyms**.

Very few words are **synonymous** in the sense that they are identical in meaning: there is generally some shade of difference in the usage if not in the meaning, and, in order to speak and write accurately, these shades of difference must be carefully noted.

The words *aged, ancient, obsolete, antiquated* are synonyms, but differ in use. *Aged* implies "advanced in age or years," and is generally applied to people; *ancient* implies that the object, animate or inanimate, is old, as opposed to *modern*; thus, "an *aged* man," "an *ancient* tower." *Obsolete* implies "fallen into disuse," "out of date," and is generally applied to words, fashions, theories, and customs; thus, "*gramercy* is an *obsolete* word"; whilst *antiquated* signifies "belonging to an earlier age," "not in accordance with present custom"; as, "an *antiquated* law."

306. The **primary** and **secondary meanings** of words should be carefully distinguished:—

(*a*) He *weighed* the parcel (*primary*).
He *weighed* the matter carefully in his mind (*secondary*).

(*b*) The sentinels were *frozen* to death (*primary*).
Chill penury repressed their noble rage,
And *froze* the genial current of their soul (*secondary*).

307. There are certain words which, by reason of a close resemblance either in spelling or in meaning, cause the beginner some difficulty. A few of them are here given:—

{*compliment*, an expression of courtesy.
{*complement*, a filling out, a completion.

dependent
dependant either form is allowed both for the noun and adjective, but *independent.*

il*licit* (adj.), unlawful, contraband.
e*licit* (verb), to ascertain by reasoning, to discover.

lightning (noun), the flash of the electric discharge.
lightening (verb), making light, illuminating.

*practi*c*e* (noun), action, customary use.
*practi*s*e* (verb), to carry out, to perform frequently.

presentment, the act of presenting.
presentiment, a foreboding.

*princip*al (adj.), chief, most important; (noun) = head, chief person.
*princip*le (noun), the cause or origin, a fundamental law.

*station*ary (adj.), at rest.
*station*ery (noun), goods sold by a stationer.

EXERCISES ON CHAPTER XVIII.

1. Distinguish between the meaning of the following words and give sentences illustrative of their use.—

(*a*) Abandon, quit, leave, desert, forsake, relinquish, give up.
(*b*) Renounce, abdicate, resign.
(*c*) Eminent, great, renowned, famous, remarkable, excellent.
(*d*) Temper, humour, disposition, character.
(*e*) Odd, strange, singular, curious, extraordinary, wonderful.
(*f*) Utility, advantage, benefit, profit, service, use.
(*g*) Boldness, audacity, rashness, temerity, effrontery, impudence.
(*h*) Impetuous, violent, furious, vehement, forcible.
(*i*) Thoughtless, inconsiderate, inadvertent, careless, negligent inaccurate, inattentive, imprudent.
(*j*) Auspicious, propitious, ominous, favourable, fortunate.
(*k*) Absolute, despotic, tyrannical, oppressive, imperious.
(*l*) Ability, capacity, talent.
(*m*) Repeal, abolish, abrogate, annul, cancel.
(*n*) Abstain, forbear, refrain, withstand.
(*o*) Sober, temperate, abstemious.
(*p*) Consent, comply, accede, acquiesce, agree.
(*q*) Life, animation, vivacity, spirit.
(*r*) Effective, efficient, efficacious, effectual.
(*s*) Distinction, diversity, difference, discrimination.

2. Write down sentences to show the different meanings of each of the following words :—fair, fast, post, flat, head, form, point, false, part, party, gauge, foot, fellow, front, branch, subject.

3. Write out a list of nouns, adjectives, and verbs bearing on one of the following :—motion, sound, rest, space, cold, heat.

4. Distinguish between the uses or meanings of : few, a few—with, by—beside, besides—assent, consent—precise, exact—aphorism, proverb—physician, physicist—obsolete, archaic—fresh, new—dissimulation, deceit.

5. Distinguish between the meanings of : beneficent, benevolent—judicious, judicial—sensuous, sensual—continuous, continual—expedient, expeditious—deficient, defective—officious, official—exceedingly, excessively—presumptive, presumptuous—stimulus, stimulant.

6. Distinguish between the meanings of : compute, count—fragile, frail—example, sample—fictitious, factitious—nebulous, nebular—corporal, corporate—illusion, hallucination—imaginary, imaginative—luxurious, luxuriant—secure, sure.

7. Write short sentences containing respectively *one* of the following words, and explain precisely the meaning you attach to each :—scope—prohibitive—limbo—crucial—reciprocity—category—implicit—retaliation—parody—paraphernalia—ascetic—cyclopaedic—asperse—reactionary—opportunist.

8. Illustrate by sentences the various uses of the following words :—estate, depreciate, quarry, relation, prevent, nice, minute, simple, spirit, plate, note, leaf, high, hand.

9. Define and illustrate the meanings of : immunity, irascible, delinquency, perfunctory. Write two synonyms for each of these terms.

10. Name two words that are nearly synonymous with each of the following : defame, specimen, proclivity, obvious, corroborate ; and illustrate by sentences any difference of usage in the words of each group.

11. Illustrate the common misuse of the following words :—future, decimate, lay, antiquarian, mutual, replace, nice.

12. Rewrite the following passage, substituting the nearest English equivalents for the French expressions :—

The operatic performances have been resumed after the unfortunate *contretemps* that interrupted them. Having been made *au fait* with the whole affair, I can give you a *résumé* of what occurred. In consequence of the wound to the *amour propre* of one of the *artistes*, the company, showing an admirable *esprit de corps*, resigned *en masse*, but the *amende hônorable* having been made, the difficulty was at an end, and the present cast shows few changes of *personnel*. The opera produced last night was not wanting in *jeux d'esprit*, but it will certainly not prove the *chef-d'œuvre* of the composer who has adopted the *nom de plume* of Arion. No fault can be found with the acting, but the new prima donna, though having the *cachet* of the Leipsic *Conservatoire*, and the *prestige* that belongs to a *protégée* of the Emperor, failed to sing with any *éclat*.

CHAPTER XIX.

THE SENTENCE.

308. A sentence has already been defined (§ 33) as a combination of words which expresses a thought with intelligibility and completeness. From the point of view of structure or arrangement such a combination of words may be either **periodic** or **loose**.

A periodic sentence, or **period** as it is often called, is one in which the meaning is kept in suspense, and completed only at the end of the sentence. Sentences in which this is not the case, *i.e.* where *a complete meaning*—though not *the* complete meaning—is expressed before the close, are termed **loose**.

The following are examples of periodic sentences :—

(1) If the reader believes that there really exists such a faction as I have described ; a faction ruling by the private inclinations of a court, against the general sense of the people ; and that this faction, whilst it pursues a scheme for undermining all the foundations of our freedom, weakens (for the present at least) all the powers of executory government, rendering us abroad contemptible and at home distracted ; he will believe also that nothing but a firm combination of public men against this body, and that, too, supported by the hearty concurrence of the people at large, can possibly get the better of it

(2) That affluence and power, advantages extrinsic and adventitious, and therefore easily separable from those by whom they are possessed, should very often flatter the mind with expectations of felicity which they cannot give, raises no astonishment.

(3) History owes to him this attestation, that at a time when anything short of direct embezzlement of the public money was considered as quite fair in public men, he showed the most scrupulous disinterestedness.

We now give an example of a loose sentence:—

On three sides the rock was precipitous; | on the fourth, which was that towards the land, it had been originally fenced by an artificial ditch | and drawbridge, | but the latter was broken down | and ruinous, | and the former had been in part filled up, | so as to allow passage for a horseman | into the narrow court-yard, | encircled on two sides with low offices | and stables, | partly ruinous, | and closed on the landward front | by a low embattled wall, | while the remaining side of the quadrangle was occupied by the tower itself, | which, tall and narrow, and built of a greyish stone, stood glimmering in the moonlight | like the sheeted spectre of some huge giant.

A study of this example will show that the sentence might have finished at any one of the words marked by the vertical lines.

Of the two methods of sentence-structure described above the second is the more common and more in accordance with the tendency of the language. It is **simpler** and **more natural** than the periodic style, for it is freer from artificiality, calls for less mental effort on the part of the reader, and is closer to the method of the spoken language. The period however has its own advantages: it is admirably suited to exhibit the qualities of dignity and strength, while it tends to check circumlocution, to induce brevity, and above all to maintain **unity** in the sentence.

A succession of sentences constructed solely on the periodic model proves excessively wearisome and monotonous, while the style becomes affected: on the other hand, when the sentences are constantly loose, the style and expression tend to become slipshod. The learner should therefore aim at a **judicious mixture** of the two kinds of sentences, and he will find that this is the practice of the best writers, especially of those who are most generally recommended as models of style.

A loose sentence may be converted into a period. The periodic structure may be obtained in the following ways:

(1) By the linking together of clauses by means of **connectives** (*e.g.* coordinating or subordinating conjunctions or relative pronouns), with a suspensive power. Among such connectives are such correlatives as *both—and, either—or, neither—nor, not only—but, so—as, as—as, so—that, such—as, more—than, rather—than, partly—partly.*

(2) By observing what has been called the **rule of priority**, which lays down that qualifying adjuncts should precede the words they qualify. In accordance with this rule adverbial clauses of condition, concession, time, place, reason, will precede the main proposition, as will adverbial phrases of all kinds. Also participial phrases will be placed before the words they qualify.

The learner will find it a useful exercise to try to turn a number of loose sentences into periods by the application of the foregoing principles. A few are worked here for illustration :—

<table>
<tr><th>Loose.</th><th>Periodic.</th></tr>
<tr><td>(1) The Queen, proud and courageous as she was, shrank from a contest with the nation, | and, with admirable sagacity, conceded all that her subjects had demanded, | while it was yet in her power to concede with dignity and grace.</td><td>Since the Queen, proud and courageous as she was, shrank from a contest with the nation, with admirable sagacity she conceded, while to concede with dignity and grace was yet in her power, all that the nation had demanded.</td></tr>
</table>

<table>
<tr><th>Loose.</th><th>Periodic.</th></tr>
<tr><td>(2) It is very reasonable to conjecture that his application was equal to his abilities, | because his improvement was more than proportioned to those opportunities | which he enjoyed.</td><td>As his improvement was more than proportioned to those opportunities which he enjoyed, it is very reasonable to conjecture, etc.</td></tr>
</table>

<table>
<tr><th>Loose.</th><th>Periodic.</th></tr>
<tr><td>(3) At length Hyder Ali found that he had to do with men who would sign no convention, | or be bound by no treaty and no signature, | and who were the determined enemies of human intercourse itself; | and he then decreed to make the country possessed by these incorrigible and predestinated criminals a memorable example to mankind.</td><td>When at length Hyder Ali found that he had to do with men who either would sign no convention or be bound by no treaty and no signature, and who were the determined enemies of human intercourse itself, he decreed to make the country possessed, etc.</td></tr>
</table>

309. Length of the sentence. No hard and fast rule can be laid down as to the length of the sentence. Short sentences have the merit of simplicity and directness, but are unsuited to the expression of a very complex thought; while a succession of short sentences produces a wearisome effect on the reader, and the style is apt to become harsh, abrupt, and jerky. Long sentences, on the other hand, are more suitable for the expression of a thought with a number of qualifying circumstances, but they tend in unskilful hands to become involved and obscure, and require very careful handling. On the whole the learner will do well in the early stages to confine himself to **fairly short** sentences until he has acquired some facility of expression and command over language. When these qualities are attained, he may with safety begin to use longer sentences, remembering however to avoid extremes. The best effect is produced by **sentences of varied length.**

By way of illustration of the foregoing remarks two examples are here quoted. The first, from Macaulay, shows the evil of an excessive use of short sentences, the second illustrates the defects which result from the unskilful handling of a long sentence:—

(*a*) "The imagination of Peterborough took fire. He conceived the hope of finishing the war at one blow. Madrid was but a hundred and fifty miles distant. There was scarcely one fortified place on the road. The troops of Philip were either on the frontiers of Portugal or on the coast of Catalonia. At the capital there was no military force, except a few horse who formed a guard of honour round the person of Philip. But the scheme of pushing into the heart of a great kingdom with an army of only seven thousand men was too daring to please the Archduke. The Prince of Hesse Darmstadt, who, in the reign of the late King of Spain, had been Governor of Catalonia and who overrated his own influence in that province, was of opinion that they ought instantly to proceed thither and to attack Barcelona. Peterborough was hampered by his instruction, and found it necessary to submit."—*Macaulay.*

(*b*) "But now we must admit the shortcomings, the fallacies, the defects as no less essential elements in forming a sound judgment as to whether the seer and artist were so united in him as to justify the claim first put in by himself and afterward maintained by his sect to a place beside the few great poets who exalt men's minds, and give a right direction and safe outlet to their passions through the imagination, while insensibly helping them toward balance of character and serenity of judgment by stimulating their sense of proportion, form, and the nice adjustment of means to ends."—LOWELL, *Among my Books.*

This sentence has been described as being "as coherent as a string of sausages."

NOTE.—A common cause of prolixity and confusion is the multiplication of **relative clauses** one within the other on the model of the well-known rhyme: "This is the dog that worried the cat that, etc." As a general rule one relative clause should not be made to depend on another.

310. Arrangement of words—clearness. One of the most essential qualities of a sentence is that it should be clear, absolutely **free from ambiguity** of any kind. Ambiguity is due mainly to two causes, bad choice of words and careless arrangement of words and phrases. English being a language with few inflexions, the meaning of a sentence and the mutual relation of the words composing it depend largely on the order of the words. Hence the writer of English must be very careful as to the structure of his sentences and must always bear in mind what is called the *rule of proximity*, which lays down that

qualifying adjuncts should be placed as near as possible to the words they qualify.

Neglect of this rule very often leads to ludicrous results. Consider the following examples:—

(1) A piano for sale by a lady about to cross the Channel *in a rosewood case with carved legs.*

This implies that the lady is about to try a very risky method of crossing the Channel. The phrase in italics refers to *piano* and should follow that word.

(2) The beaux of the day used the abominable art of painting their faces *as well as the women.*

The writer without intending it says that the beaux painted the women. Say, "The beaux, as well as the women, etc."

(3) The object of the new Act is to prevent the employment of boys in hawking or selling newspapers, milk, and other things *under fourteen years of age.*

What would milk *over* fourteen years of age be like? The phrase in italics should follow "boys."

(4) He found his great coat hanging in the passage *without a light.*

Probably the great coat was hanging without a light, but this was not what the speaker meant. A mere change of order will not however improve the sentence: say, "Without the aid of a light, he found his great coat, which was hanging in the passage."

(5) He was shot at by a secretary under notice to quit with whom he was finding fault—*very fortunately without effect.*

Clearly the last phrase refers to the shooting, not the finding fault, and should follow "at."

(6) Please excuse John Brown, who has had the measles *to oblige his father.*

John Brown was probably a very obliging son, but the writer did not mean to say so. The sentence should be wholly rewritten.

(7) He blew out his brains after bidding his wife good-bye *with a gun.*

With a gun should obviously follow "brains."

(8) The late Lord Petre was the first Roman Catholic peer to sit in the House of Lords *for centuries.*

How old was Lord Petre when he died?

The sentence must be completely changed, as what is meant is that during several centuries no Roman Catholic peer sat in the House of Lords, and that, when at length such Peers were admitted, Lord Petre was the first to take his seat.

These examples show how easily through the careless placing of a phrase a sentence may be given a meaning quite different from that intended to be conveyed.

The rule of proximity applies with especial force in the case of **relative clauses.** It is absolutely essential that the relative should come as close as possible to its antecedent, as the following examples show:—

(1) She contributed many beautiful short pieces of poetry to *Chambers' Journal* and other leading periodicals, which are marked by great vigour and originality.

Obviously it is the pieces of poetry which the writer thinks are marked by great vigour and originality, and not the periodicals.

(2) He could never escape from the recollection of the danger which frequently recurred to him.

Is it the recollection or the danger which recurred?

(3) Among the illustrations which enhance the value of the book is a plan of various churches, on which the Gilds are indicated by imaginary steeples.

Where are the imaginary steeples? On the plan, or on the churches?

(4) He was arrested in bed and attempted to commit suicide by firing a pistol at his head which he had concealed amongst the bed-clothes.

Was it the pistol or his head which he had concealed?

An ambiguity of a somewhat similar character frequently results from the use of the relative *which* without reference to a definite antecedent. In the sentence "He passed the examination which pleased his friends," the meaning probably is that the passing of the examination caused the friends pleasure, but grammatically the sentence implies that the person referred to passed some particular examination which his friends liked.

Great care must also be used with regard to certain common words and phrases such as *only, solely, never, ever, at least, as well as, at all events.* Errors in the position of these words are a frequent cause of ambiguity and confusion, as in the sentence "He went to church only in a black coat." This may mean either that the person referred to went to church with no other clothing than a black coat, or, conceivably, that he went to church in a black coat, not in one of another colour, but probably the meaning intended was that church was the only place to which he went in a black coat.

NOTE.—*Only* should immediately precede the word or phrase to which it refers, as may be seen from the following :—

(*a*) I wish to see you only once again, *i.e.* once and no oftener.

(*b*) I wish to see only you once again, *i.e.* you and no one else.

(*c*) I wish only to see you once again, *i.e.* to see, not to speak.

(*d*) I only wish to see you once again, *i.e.* I wish but do not expect.

(*e*) Only I wish to see you once again, *i.e.* I am the only one to wish.

A similar caution is necessary with correlatives like *not only—but (also), neither—nor, either—or, not—but, both—and.* Errors in placing these are very common, through neglect to place them before the words actually compared or contrasted ; as,

(1) Homer was not only the maker of a nation but also of a language.

Here the contrast is between *nation* and *language,* hence *not only* should precede *nation.* Say, "Homer was the maker not only of a nation, but also of a language."

(2) The atrocious crime of being a young man I shall neither attempt to palliate nor deny.

Here the contrast is between *to palliate* and *to deny*; *neither* must therefore precede *to palliate*. Say, "I shall attempt neither to palliate nor to deny."

311. Arrangement—inversion. As a general rule the learner should at first observe in his sentences the normal order of words, *i.e.* the subject should precede the verb, the verb should precede the object, and qualifying words and phrases should, by the rule of proximity, come as close as possible to the words they qualify. With increased facility however the learner will be able to give his sentences the qualities of flexibility, variety, and strength by the careful use of **inversion**, *i.e.* the transposition of words and phrases from their normal place in the sentence to another position which throws greater emphasis upon them.

The two positions of emphasis in a sentence are the **beginning** and the **end**, and of these the end is the superior. Thus when the order of the sentence is varied so that the predicate precedes the subject, special emphasis is thereby thrown on both, but there is more emphasis on the subject; as, "Sweet are the uses of adversity," "Down sank the bell with a gurgling sound," "Cold blows the blast across the moor," "Great is Diana of the Ephesians."

This inversion of subject and predicate is very common, especially where the predicate consists of an adjective and a neuter verb. The learner must, however, be on his guard against its indiscriminate use, and in simple statements should avoid it altogether, *e.g.* it would under ordinary circumstances be absurd to write "Wise is that man" for "That man is wise"; special reasons must justify the inversion, as in "Happy is the man that findeth understanding."

Where the predicate contains an intransitive notional verb, the verb must, if inversion takes place, be preceded, in prose at all events, by an adverb or its equivalent, or by the complement; as, "Not as the world giveth *give I* unto you," "On these two commandments *hang all the law* and the prophets."

Where the predicate consists of a transitive verb and its object, the usual place for the object is after the verb; but, if emphasis is to be laid on the object, it should be placed first; as "This proposal he rejected with the utmost contempt." But here great care must be exercised, as sometimes ambiguity arises from inversion, *e.g.* "All the air a solemn stillness holds," "A while the maid the stranger eyed."

The usual place for adverbial phrases being the middle or end of the sentence, they are emphasised by being placed first, and this inversion very often causes inversion of the subject also; as "In cases indifferent, he was zealous for virtue, truth and justice," "As an author therefore he now ceases to influence mankind," "Mean as my opinions may be in themselves, your partiality has made them of some importance," "There amid the ruins of Carthage sat the fallen Consul," "From the wilds of Africa came countless tribes of savage fanatics."

Where there are several adverbial clauses modifying the verb, they should either come before the verb or be distributed over the sentence, *e.g.* the sentence, "We came to our journey's end, at last, with no small difficulty, after much fatigue, through deep roads and bad weather," would be greatly improved if rewritten, "At last with no small difficulty and after much fatigue we came, through deep roads and bad weather, to our journey's end."

As the end of the sentence is a position of emphasis, the learner should be careful that this place is not filled by an unimportant word; *e.g.* avoid such expressions as "He worked with all the vigour he was capable *of*," "This is the spade he dug the hole *with*," "Never use a preposition to finish a sentence *up with*; it weakens *it*."

312. Unity. By the unity of the sentence we mean that every sentence should contain one main assertion to which every other part of the sentence should be subservient. The main assertion may be qualified in every conceivable way, but nothing should be introduced into the sentence which is not closely connected with the thought.

The following rules for the preservation of the unity of the sentence are generally given :—

(1) *Do not change the scene in the course of the sentence, i.e.* do not change from one person to another, or from one subject to another. In the sentence:

> "After we came to anchor they put me ashore, where I was welcomed by all my friends, who received me with the greatest kindness,"

unity is violated, for the scene is changed, and the thought changes rapidly from the doings of the speaker to those of his friends.

It is advisable that the main subject of thought should be the grammatical subject, and that it should be kept prominently in view throughout a compound or complex sentence, and not relegated in some of the clauses to an inferior position. In the sentence "The illegibility of his writing caused great difficulty, and the typist could not copy it," apart from the ambiguity as to *it*, the real subject is the handwriting, but in the first clause the grammatical subject is " illegibility," and in the second it is "typist." The sentence should run: " His handwriting was so illegible that it caused great difficulty and could not be copied by the typist." Compare the following extract from a review of a " Cyclopaedia of Education": " There is an entry under 'Stupidity,' but no notice is taken of the educational journals."

(2) *Do not crowd into one sentence a number of disconnected subjects.* The following sentences are often quoted as illustrating violations of this rule :—

> (*a*) " Archbishop Tillotson . . . was exceedingly beloved both by King William and Queen Mary, who nominated Dr. Tennison, Bishop of Lincoln, to succeed him."

Here the second clause is a wholly unexpected transition to a new subject and ought to have formed a complete sentence.

(*b*) "Their march [*i.e.* that of the Greeks under Alexander] was through an uncultivated country, whose savage inhabitants fared hardly, having no other riches than a breed of lean sheep, whose flesh was rank and unsavoury, by reason of their continuous feeding upon sea-fish."

In this sentence there are four distinct assertions each wholly disconnected in thought from the others: (1) the march of the Greeks, (2) the bad case of the inhabitants of the country, (3) the quality of the sheep, (4) the reason why the flesh of the sheep was unsavoury.

(3) *Avoid parenthetical clauses* as much as possible, especially parentheses within parentheses. The following is an example of a bad parenthesis:—

"Gill no longer needing to be styled 'the younger' (for his father had been dead since 1635, and he was now a man of forty-two and a Doctor of Divinity to boot), was still in his father's place as head-master of S. Paul's School."

Who was a man of forty-two and a Doctor of Divinity? Grammar says the dead man, common sense, Gill "the younger."

(4) *Do not extend a sentence beyond its natural close*, by the addition of new members. In the sentence:

"With these writings (*i.e.* those of Cicero) young divines are more conversant than with those of Demosthenes, who by many degrees excelled the other, at least as an orator,"

the natural close is at "other," and the addition makes the sentence very lame. Unity could, however, be restored by writing "who, at least as an orator, far excelled the other."

313. It is not, however, a violation of unity to combine in the same sentence a number of clauses connected by some circumstance of place, time, or by a common theme, and separated by semi-colons or colons, *e.g.*

A superstitious regard to the correction of his sheets was one of Mr. Savage's peculiarities; he often altered, revised, recurred to his first reading or punctuation, and again adopted the alteration: he was dubious and irresolute without end, as on a question of the last importance, and at last was seldom satisfied; the intrusion or omission of a comma was sufficient to discompose him, and he would lament an error of a single letter as a heavy calamity.

Here there is no violation of unity, as there is one thought binding the clauses together, viz. Savage's peculiarities as to proof-reading.

314. In order to secure brevity and escape the fault of diffusiveness the learner must avoid **tautology**, **pleonasm**, and **circumlocution**. Tautology is the use in one passage of several different words or phrases which convey the same idea, as "He saw the *flash of arms* and the *glitter of weapons*." Pleonasm consists in using redundant words, *i.e.* words which add nothing to the meaning, as "They returned *back again* to the *same* city *from* whence they came *forth*," "Marconi has made a *new discovery*," "I saw it with *my own eyes*." Such expressions are more tolerable in spoken than in formal written language, and it would be somewhat pedantic to take exception to the second and third of these sentences. It is sometimes difficult to say how far words which are more or less redundant may be used to give emphasis, but it is a safe rule in formal composition to use the simplest word or phrase which gives the required meaning, and not to substitute for it longer words or phrases which do not add to the meaning. Thus to say, "we partook of breakfast," instead of "we breakfasted," is mere verbosity.

Tennyson's comment on the opening couplet in Dr. Johnson's poem *Vanity of Human Wishes*—

> "Let observation with extended view
> Survey mankind from China to Peru,"—

was "Why did he not say—'let observation with extended observation observe extensively'?"

315. Sentences should not be modelled too frequently or too closely on classic models, but the learner should endeavour to **express himself naturally** and to **produce a rhythmical sentence.**

The use of **hackneyed phrases** should be avoided, *e.g.* "conspicuous by his absence," and **thread-bare quotations**, such as "the cup that cheers, etc."; "to-morrow to fresh woods and pastures new."

EXERCISES ON CHAPTER XIX.

1. Convert the following loose sentences into periods :—

(*a*) It is certain however that he was far too wise a man not to know how much our well-being depends on the regulation of our minds, though in practice he often went very wrong, and though he did not hold, even in theory, very strict opinions on points of morality, as his historical work and his essays prove.

(*b*) Plato did not look with much complacency on the invention of alphabetical writing, the greatest and most useful of all known inventions.

(*c*) The German drama is the glory of our contemporary European literature, while the French is its disgrace.

(*d*) Then ensued a scene of woe, the like of which no eye had seen, no heart conceived, and which no tongue can adequately tell.

(*e*) On the other hand the desires of the people appeared in a wild and inconsiderate manner, with regard to the economical object, so that the state would have been convulsed, if their petitions had been literally complied with; and a gate would have been opened, through which all property might be sacked and ravaged.

(*f*) Each man has a right to do for himself whatever he can separately do without trespassing upon others; and he has a right to a fair portion of all which society can do in his favour with all its combinations of skill and force.

(*g*) Public life is a situation of power and energy; he trespasses against his duty who sleeps upon his watch, as well as he that goes over to the enemy.

(*h*) Hitherto they had flattered themselves that the trial to which their loyalty was subjected would be temporary though severe, and that their wrongs would shortly be redressed without any violation of the ordinary rules of succession.

(*i*) He had been a great man in the knot of ignorant and hot-headed outlaws who had urged the feeble Monmouth to destruction, but there was no place for a low-minded agitator, half maniac and half knave, among the grave statesmen and generals who partook the cares of the resolute and sagacious William.

2. Rewrite the following, removing all ambiguities by changing the order of words or phrases and making any other necessary changes:—

(*a*) I never remember to have seen such a storm.

(*b*) One of the combatants sustained a wound in the arm of no importance.

(*c*) Erected to the memory of John Phillips accidentally shot as a mark of affection by his brother.

(*d*) The Judge has suspended the execution of the sentence on Mr. L. for contempt of court during his good behaviour.

(*e*) Lord Palmerston refused to join Lord Derby on a fraudulent pretext.

(*f*) This is not a subject I can recommend you to take up because of the absence of suitable text-books.

(*g*) Wanted a boy to run errands with a reference.

(*h*) He seldom took up the Bible, which he frequently did, without shedding tears.

(*i*) He gave his parting directions to a youth who had come with him in a tone of mild authority.

(*k*) Such is the depravity of the world that guilt is more likely to meet with indulgence than misfortune.

(*l*) I have lost not only my customers but Mrs. Rachel herself is gone also.

(*m*) Our friends saw many dead soldiers riding across the battlefield.

(*n*) His last journey was to Cannes whence he was never destined to return.

(*o*) He was neither fitted by abilities nor disposition for that position.

(*p*) Neither in writing for the learned nor the general reader was he very successful.

(*q*) Every composition is liable to criticism both in regard to its design and execution.

(*r*) The Board has resolved to erect a building capable of accommodating four hundred boys, four stories high.

(*s*) His failure was rather due to his stupidity than to the neglect of his teachers.

(*t*) Raw cows' milk is better for children than boiled.

(*u*) He then took the bracelet from her arm which he had given her.

(*v*) Her hand was so severely injured that unless she has the forefinger amputated she will entirely lose the use of it.

(*w*) Very tenderly does she appeal to her son not to deprive her of his protection who had devoted her life to him by retiring into a monastery.

(*x*) She wriggled her finger out of the hole in the palette and placed it on the floor.

(*y*) It will be a pleasant task to follow the reasons for constitutional practices which have been developed during the growth of the country with this book as a guide.

(*z*) Fortunately I had given away the last copies of my book, one of which was returned to me, or I should not have had a copy left.

3. Rewrite the following passage in indirect narrative, introducing the report with the words *He said that* :—

"People have not been, I am told, quite as calm as sensible men should be. Bear in mind the advice of Lord Stanley. Do not let your newspapers bring you into that frame of mind under which your Government, if it desires war, may be driven to engage in it."

4. Convert the following speech into indirect narrative, introducing your report with the words *He said that* :—

"You cannot conquer America. If I were an American, as I am an Englishman, while a foreign troop was landed in my country I never would lay down my arms, never, never, never!"

5. Write the following extracts in reported speech, dependent on a past tense :—

(*a*) "Bridget Elia has been my housekeeper for many a long year. I have obligations to Bridget, extending beyond the period of memory. We house together, old bachelor and maid, in a sort of double singleness, with such tolerable comfort, upon the whole, that I, for one, find in myself no sort of disposition to go out upon the mountains, with the rash king's offspring, to bewail my celibacy."

(*b*) "I sometimes wish I had been that Bank clerk. I seem to remember a poor old grateful kind of creature, blinking and looking up with his no eyes in the sun.—Is it possible I could have steeled my purse against him? Perhaps I had no small change. Reader, do not be frightened at the hard words, imposition, imposture—*give and ask no questions.* Cast thy bread upon the waters. Some have unawares (like this Bank clerk) entertained angels."

(*c*) "I am sensible, sir, that all which I have asserted in my detail is admitted in the gross, but that quite a different conclusion is drawn from it. America, gentlemen say, is a noble object. It is an object well worth fighting for. Certainly it is, if fighting a people is the best way of gaining them. Gentlemen in this respect will be led to their choice of means by their complexions and their habits. Those who understand the military art will of course have some predilection for it. Those who wield the thunder of the state may have more confidence in the efficacy of arms. But I confess, possibly for want of this knowledge, my opinion is much more in favour of prudent management than of force; considering force not as an odious but a feeble instrument, for preserving a people so numerous, so active, so growing, so spirited as this, in a profitable and subordinate connection with us."

(*d*) "If we are afraid that the people may attempt to accomplish their wishes by unlawful means, let us give them a solemn pledge that we will use in their cause all our high and ancient privileges, so often victorious in old conflicts with tyranny; those privileges which our ancestors invoked, not in vain, on the day when a faithless king filled our house with his guards, took his seat, Sir, on your chair, and saw your predecessor kneeling on the floor before him. The Constitution of England, thank God, is not one of those constitutions which are past repair, and which must, for the public welfare, be utterly destroyed."

6. Rewrite as continuous passages, avoiding repetitions and the use of too many sentences:—

(*a*) "There are passages of Homer or Horace, which to a boy are but rhetorical commonplaces. To him they are neither better nor worse than a hundred others which any clever writer might supply. He gets them by heart. He thinks them very fine. He imitates them in his own flowing versification. He thinks he imitates them successfully. At length they come home to him. They come home to him when long years have passed. They come home to him when he has had experience of life. They pierce him with their sad earnestness. They pierce him with their vivid exactness. They pierce him as if he had never before known them."

(*b*) "The Umbrians gazed in wonder on the slingers from the Balearian islands. The slingers were in Hannibal's army. The Umbrians gazed in wonder on the regular African infantry. The African infantry had not yet exchanged their long lances for the stabbing sword of the Roman soldier. They had not yet exchanged their small shields for the long shield of the Roman soldier. They gazed in wonder on the heavy Carthaginian cavalry. The heavy

Carthaginian cavalry were mounted on horses superior to those of Italy. Above all they gazed in wonder on the bands of wild Numidians. The Numidians rode without saddle or bridle. They rode as if the rider and his horse were one creature. They scoured over the country with a speed and impetuosity defying escape and defying resistance."

7. Condense the following passage into two compound sentences by altering the connective words and the order of the sentences, where necessary :—

"He was indeed beyond comparison, in his proper sphere, greater and brighter than most of those around him. But he showed far too plainly that he knew it. Modesty would have been a glory, being combined with that magnificent ability. And his tongue was incredibly sharp ; and absolutely unbridled. It looks as though he never kept back any keen saying which occurred to him. And the serene, deliberate, and seemingly-affected manner in which he spoke, gave tenfold bitterness."

8. Narrate the following incident in three sentences, introducing all the facts supplied, and avoiding the use of the word *and* :—

"Soon after the Spanish governor sent for them. They were brought to Chaco. They were very well treated by the people there. John Byron was asked to marry the niece of a rich old priest. The lady made the suggestion through her uncle. She wished him to be converted first. The old priest made the offer. He took John Byron into a room. There were several large chests there. They were full of clothes. He took a large piece of linen from one of them. The linen was to be made into shirts for him. This was only if he married the lady. The thought of new shirts was a great temptation to Byron. He had only one shirt. He had worn this ever since he had been wrecked. He denied himself this luxury. He excused himself from the honour of marrying the lady."

9. Write the following passage in three sentences, expressing the ideas in a simpler form :—

"I deem it to be an old error of Universities not yet well recovered from the scholastic grossness of barbarous ages, that instead of beginning with arts most easy, and those be such as are most obvious to the sense, they present their young unmatriculated novices at first coming with the most intellective abstractions of logic and metaphysics ; so that they having but newly left those grammatic flats and shallows where they stuck unreasonably to learn a few words with lamentable construction, and now on the sudden transported under another climate to be tost and turmoiled with their unballasted wits in fathomless and unquiet deeps of controversy, do for the most part grow into hatred and contempt of learning, mocked and deluded all this while with ragged notions and babblements, while they expected worthy and delightful knowledge."

10. Write an account of the following incident in three sentences, introducing all the facts supplied, and avoiding the use of the word *and* :—

"William the Silent was going to the dining-room. He was dressed very plainly. This was according to his usual custom. Gérard presented himself at the doorway. He demanded a passport. The Princess was struck with the man's agitated countenance. She was anxious. She questioned her husband concerning him. Orange was not at all impressed with the appearance of Gérard. He conducted himself at table with cheerfulness. He was usually cheerful. He conversed with the burgomaster. The burgomaster was the only guest present. They talked about the political aspects of Friedland. The company rose from table. It was two o'clock. The Prince led the way. He intended to pass to his private apartments. These were above. The Prince reached the second step of the stair. There was a sunken arch. It was deep in the wall. It was in the shadow of the door. A man emerged from it. It was Gérard. He stood within a foot or two of the Prince. He pointed a pistol at his heart. He discharged it. Three balls entered his body. One passed quite through him. It struck the wall beyond."

CHAPTER XX.

THE PARAGRAPH.

316. The **paragraph** has been defined as "a collection or series of sentences with unity of purpose." As part of an essay or other composition it may be regarded as a section which develops one particular idea or a single group of closely related ideas. The laws which govern the structure of the paragraph are essentially the same as those referring to the sentence; they differ from the latter only in that they are of wider application.

As in the case of the sentence, no hard and fast rule can be laid down with regard to the **length** of the paragraph; in general that will be determined by the scope of the idea which the paragraph develops. But the learner will be well advised to follow the tendency of modern prose and to use **short paragraphs**. The short paragraph has many advantages: it helps the writer to **secure unity** and avoid digressions, while it does not impose too great a strain upon the attention of the reader, and it assists the orderly presentment of ideas. The long paragraph, on the other hand, often tends to become involved, while it loses sight of the principle of unity. Such paragraphs are particularly out of place in an essay of limited length, as the writer who employs them is often led to treat one branch of the subject at excessive length to the neglect of other and perhaps more important parts.

On the other hand, paragraphs **must not be too short.** Paragraphs consisting of one, two, or even three short sentences are, as a rule, to be avoided: they throw too much emphasis on particular remarks; they reduce the paragraph almost to the level of the sentence; and they make the style abrupt and disjointed.

317. The essential features of a good paragraph are (1) **unity**, (2) **coherence**, (3) **emphasis**, and (4) **variety**.

Unity. Every paragraph must be the expression of one central idea, which may be called its **theme** or subject. The theme may be developed, modified, or illustrated in every conceivable way, but each sentence must have some bearing on it: there must be no digressions and no wandering from the subject. A rough test of unity is, Can the paragraph be reduced to a single sentence?

The following paragraph is a good example of the violation of the principle of unity:—

> "He was now intimately united to Mr. Addison, who, when he went into Ireland as secretary to the Lord Sunderland, took him thither and employed him in public business; and when (1717) afterwards he rose to be Secretary of State, made him Under-Secretary. Their friendship seems to have continued without abatement; for, when Addison died, he left him the charge of publishing his works, with a solemn recommendation to the patronage of Craggs. To these works he prefixed an elegy on the author, which could owe none of its beauties to the assistance which might be suspected to have strengthened or embellished his earlier compositions; but neither he nor Addison ever produced nobler lines than are contained in the third and fourth paragraphs; nor is a more elegant funeral poem to be found in the whole compass of English literature. He was afterwards (about 1725) made secretary to the Lords Justices of Ireland, a place of great honour; in which he continued till 1740, when he died on the twenty-third of April at Bath."—(Johnson, *Life of Tickell.*)

This paragraph begins with a reference to the intimacy of Tickell and Addison, and naturally we assume that the connexion of those writers is to be the subject of the paragraph. The second sentence continues the subject of the first and shows the extent to which the friendship grew. But in the third sentence the writer digresses into an entirely different subject, namely the elegy written by Tickell on Addison. The mere reference to the writing of the elegy would not of itself involve a breach of unity, but we are given a long criticism of the poetic merits of the piece. This is entirely out of place and should be reserved for another paragraph. In the concluding sentence there is nothing which at all refers to what has gone before; the writer deals with Tickell's subsequent history up to the time of his death.

Consider, on the other hand, the following:—

> "A man of a polite imagination is let into a great many pleasures that the vulgar are not capable of receiving. He can converse with a picture, and find an agreeable companion in a statue. He meets with a secret refreshment in a description, and often feels a greater satisfaction in the prospect of fields and meadows than another does in their possession. It[1] gives him, indeed, a kind of property in everything he sees, and makes the most rude, uncultivated parts of nature administer to his pleasures; so that he looks upon the whole world, as it were, in another light, and discovers in it a multitude of charms that conceal themselves from the generality of mankind." —(Addison, *The Spectator.*)

In this paragraph unity is maintained, for every sentence deals with "the pleasures that a man of a polite imagination is capable of receiving," and every succeeding sentence may be regarded as an amplification of the statement in the first sentence. The last sentence sums up all that precedes, and reiterates as a proved theorem the substance of the first sentence.

Coherence. In the development of the theme of the paragraph it is essential that the sentences should be arranged in logical order, connective particles and phrases being used when necessary, but as sparingly as possible. The process of development which operates in the writer's mind must be obvious to the reader, and each sentence should lead up naturally to that which follows. Hence, too, each sentence must have some definite bearing on the sentence preceding. This has been called the principle of **explicit reference.**

If the learner carefully studies the paragraph from Addison just quoted he will see that the several sentences are linked together by the repetition of the 3rd personal pronoun in the forms *he, him, his.*

---

[1] *I.e.* the imagination obviously.

Very often the close connexion of the thought will procure this inter-relation of the sentences of the paragraph, but more often the writer in order to obtain explicit reference must employ certain kinds of connectives referring back to what has preceded. Among these are (1) coordinating and subordinating conjunctions, (2) relative and demonstrative pronouns and adverbs, and (3) miscellaneous words and phrases, such as *in addition*, *moreover*, *on the whole*, *on the other hand*, *so far*, *on the contrary*, *conversely*, *obversely*, *in a word*, *as has been remarked above.* The learner must however be very careful in his employment of these devices, as their excessive use tends to prolixity and circumlocution. Explicit reference may also be obtained by skilful repetitions and reiterations which cast the thought back.

NOTE 1.—The learner is cautioned against beginning a new sentence with the conjunctions *and*, *but*. Such conjunctions should as a rule be confined to the clauses of coordinate sentences, and great care should be taken not to use one for the other.

NOTE 2.—The words *obversely* and *conversely* are often wrongly used, as if they denoted negation and were equivalent to *on the contrary.* The learner should remember that *conversely* in strictness denotes the transposing of the subject and predicate of a proposition, *e.g.* the converse of "Some birds are good to eat" is "Some things good to eat are birds," while the obverse of a proposition is the denial or affirmation of its opposite, *e.g.* the obverse of "No men are perfect" is "All men are imperfect."

The following paragraph may be quoted in illustration of the foregoing remarks: the connectives are italicised:—

"But if these things stood in the way of immediate appreciation, he had another theory which interferes more seriously with the total and permanent effect of his poems. *He* was *theoretically* determined not only to be a philosophic poet, but to be a great philosophic poet, and to this end he must produce an epic. *Leaving aside* the question whether *the epic* be obsolete or not, it may be doubted whether the history of a single man's mind is universal enough in its interest to furnish all the requirements of the epic machinery, and it may be more than doubted whether a poet's philosophy be ordinary metaphysics, divisible into chapter and section. *It is rather* something which is more energetic in a word than in a whole treatise, and our hearts unclose themselves instinctively at its simple 'Open sesame!' while they would stand firm against the reading of the whole body of philosophy. *In point of fact*, the one element of greatness which 'The Excursion' possesses indisputably is heaviness. It is *only the episodes* that are universally read, and the effect of these is diluted by the connecting and accompanying lectures on metaphysics. Wordsworth had his *epic mould* to fill, and, like Benvenuto Cellini in casting his 'Perseus,' was forced to throw in everything, debasing the metal, lest it should run short. *Separated from the rest, the episodes* are perfect poems in their kind, and without example in the language."—(Lowell, *Essays on the English Poets.*)

Some reference should here be made to what is known as the rule of **parallel construction.** This rule has been thus stated: "When several consecutive sentences iterate or illustrate the same idea, they should, as far as possible, be formed alike." The effect of this rule is to make the paragraph more coherent by keeping the main subject or theme continually in sight.

The example quoted above from Addison furnishes a good illustration of this principle. The first sentence states the theme of the paragraph, and each of the succeeding sentences supplies an illustration. Each sentence is formed on the same model, the subjects and predicates being similarly placed throughout. The change of subject in the third sentence from *he* to *it* is not a violation of the rule, as *it*, standing for "imagination," keeps the main subject of thought prominent.

The following is another good example of the effective observance of this rule:—

"The sources of the noblest rivers which spread fertility over continents, and bear richly laden fleets to the sea, are to be sought in wild and barren mountain tracts, incorrectly laid down in maps and rarely explored by travellers. To such a tract the history of our country during the thirteenth century may not unaptly be compared. Sterile and obscure as is that portion of our annals, it is there that we must seek for the origin of our freedom, our prosperity, and our glory. Then it was that the great English people was formed, that the national character began to exhibit those peculiarities which it has ever since retained and that our fathers became emphatically islanders, islanders not merely in geographical position, but in their politics, their feelings, and their manners. Then first appeared with distinctness that constitution which has ever since, through all changes, preserved its identity; that constitution of which all the other free constitutions in the world are copies, and which, in spite of some defects, deserves to be regarded as the best under which any great society has ever yet existed during many ages. Then it was that the House of Commons, the archetype of all the representative assemblies which now meet either in the old or the new world, held its first sittings. Then it was that the common law rose to the dignity of a science, and rapidly became a not unworthy rival of the imperial jurisprudence. Then it was that the courage of those sailors who manned the rude barks of the Cinque Ports first made the flag of England terrible on the seas. Then it was that the most ancient colleges which still exist at both the great national seats of learning were founded. Then was formed that language, less musical indeed than the languages of the south, but in force, in richness, in aptitude for all the highest purposes of the poet, the philosopher, and the orator, inferior to the tongue of Greece alone. Then too appeared the first faint dawn of that noble literature, the most splendid and the most durable of the many glories of England."—(Macaulay, *History of England.*)

Emphasis. There must be no doubt as to the idea which has been developed in the paragraph, and that idea must determine the arrangement and the relative importance of the subordinate parts. As a general rule the **opening sentence** should contain in some form or other **the subject or theme** of the paragraph, the following sentences should expand, modify, or illustrate the theme, and the paragraph should come to a natural close when the subject is exhausted.

The extracts from Addison, Lowell, and Macaulay already quoted furnish good examples of paragraphs constructed on this system, as does the following:—

"The necessity of complying with times, and of sparing persons, is the great impediment of biography. History may be formed from permanent monuments and records; but lives can only be written from personal knowledge, which is growing every day less, and in a short time is lost for ever. What is known can seldom be immediately told; and when it might be told, it is no longer known. The delicate features of the mind, the nice discriminations of character, and the minute peculiarities of conduct, are soon obliterated; and it is surely better that caprice, obstinacy, frolic, and folly, however they might delight in the description, should be silently forgotten, than that, by wanton merriment and unseasonable detection, a pang should be given to a widow, a daughter, a brother, or a friend. As the process of these narratives is now bringing me among my contemporaries, I begin to feel myself 'walking upon ashes under which the fire is not extinguished,' and coming to the time of which it will be proper rather to say 'nothing that is false, than all that is true.'"—(Johnson, *Life of Addison.*)

Here the opening sentence gives the theme of the paragraph, *i.e.* the great impediment of biography. The next three sentences are taken up with argumentative explanations of the thesis in the first sentence, and each sentence is so closely linked in thought to the preceding that no connectives are necessary to secure explicit reference. The last sentence naturally rounds off the paragraph by giving a particular application of the theories already set forth.

Variety. The sentences should differ in length, and the construction should be varied as far as the rule of parallel construction permits.

The quotation from Lowell illustrates this feature of variety. The sentences are varied in length and in construction, but the main theme enunciated in the opening sentence, *i.e.* the bad effect of Wordsworth's theory on the permanent value of his poems, is kept prominent throughout.

318. The construction of paragraphs is a very important matter for the writer, and great care must be exercised with regard to it. Much benefit should be derived in this respect from a study of the writings of Macaulay, whose use of the paragraph is uncommonly skilful, and also from the leading articles of the daily papers, which are not however to be recommended as models of style in other respects. The exigencies of modern journalism have made skilful paragraphing of the first importance, and consequently leader-writers are extremely careful in this respect.

319. The rules laid down in this Chapter may be briefly summarised as follows:—

(1) Make your paragraphs **short**, but not too short. Do not make an idea the subject of a paragraph unless it is of sufficient importance.

(2) Be careful to secure **unity** in your paragraphs: they must each be the expression of a single idea or of a series of closely connected ideas. Keep the main idea prominent throughout.

(3) See that the sentences of the paragraph **lead up naturally** one to another, and that each sentence refers naturally to the preceding one. Vary the length of your sentences.

(4) Observe where necessary the **rule of parallel construction**, and where this is not necessary vary the form of your sentences.

ELEMENTARY EXERCISES ON CHAPTER XX.

1. State with regard to each of the following paragraphs, on what principle it is constructed. State also its main theme, and show how the sentences are related one to another:—

(*a*) "A House of Commons was a necessary part of the new polity. In constituting this body, the Protector showed a wisdom and a public spirit which were not duly appreciated by his contemporaries. The vices of the old representative system, though by no means so serious as they afterwards became, had already been remarked by far-sighted men. Cromwell reformed that system on the same principles on which Mr. Pitt, a hundred and thirty years later, attempted to reform it, and on which it was at length reformed in our own times. Small boroughs were disfranchised even more unsparingly than in 1832; and the number of county members was greatly increased. Very few unrepresented towns had yet grown into importance. Of those towns the most considerable were Manchester, Leeds, and Halifax. Representatives were given to all three. An addition was made to the number of the members for the capital. The elective franchise was placed on such a footing that every man of substance, whether possessed of freehold estates in land or not, had a vote for the county in which he resided. A few Scotchmen and a few of the English colonists settled in Ireland were summoned to the assembly which was to legislate, at Westminster, for every part of the British Isles."

(*b*) "Somers rose last. He went through the expressions which were used in the information to describe the offence imputed to the Bishops, and showed that every word, whether adjective or substantive, was altogether inappropriate. The offence imputed was a false, a malicious, a seditious libel. False the paper was not; for every fact which it set forth had been shown from the journals of Parliament to be true. Malicious the paper was not; for the defendants had not sought an occasion of strife, but had been placed by the government in such a situation that they must either oppose themselves to the royal will, or violate the most sacred obligations of conscience and honour. Seditious the paper was not; for it had not been scattered by the writers among the rabble, but delivered privately into the hands of the King alone; and a libel it was not, but a decent petition such as, by the laws of England, nay, by the laws of imperial Rome, by the laws of all civilised states, a subject who thinks himself aggrieved may with propriety present to the sovereign."

2. Break up each of the following passages into suitable paragraphs and state the main theme of each paragraph:—

(*a*) "The soul of that party was Oliver Cromwell. Bred to peaceful occupations, he had, at more than forty years of age, accepted a commission in the parliamentary army. No sooner had he become a soldier than he discerned, with the keen glance of genius, what Essex and men like Essex, with all their experience, were unable to perceive. He saw precisely where the strength of the Royalists lay, and by what means alone that strength could be overpowered. He saw that it was necessary to reconstruct the army of the Parliament. He saw also that there were abundant and excellent materials for the purpose, materials less showy, indeed, but more solid than those of which the gallant squadrons of the King were composed. It was necessary to look for recruits who were not mere mercenaries, for recruits of decent station and grave character, fearing God and zealous for public liberty. With such men he filled his own regiment, and, while he subjected them to a discipline more rigid than had ever before been known in England, he administered to their intellectual and moral nature stimulants of fearful potency. The events of the year 1644 fully proved the superiority of his abilities. In the south, where Essex held the command, the parliamentary forces underwent a succession of shameful disasters; but in the north the victory of Marston Moor fully compensated for all that had been lost elsewhere. That victory was not a more serious blow to the Royalists than to the party which had hitherto been dominant at Westminster; for it was notorious that the day, disgracefully lost by the Presbyterians, had been retrieved by the energy of Cromwell, and by the steady valour of the warriors whom he had trained. These events produced the Self-denying Ordinance and the new model of the army. Under decorous pretexts, and with every mark of respect, Essex and most of those who had held high posts under him were removed; and the conduct of the war was intrusted to very different hands. Fairfax, a brave soldier, but of mean understanding and irresolute temper, was the nominal Lord General of the forces; but Cromwell was their real head. Cromwell made haste to organise the whole army on the same principles on which he had organised his own regiment. As soon as this process was complete, the event of the war was decided. The Cavaliers had now to encounter natural courage equal to their own, enthusiasm stronger than their own, and discipline such as was utterly wanting to them. It soon became a proverb that the soldiers of Fairfax and Cromwell were men of a different breed from the soldiers of Essex. At Naseby took place the first great encounter between the Royalists and the remodelled army of the Houses. The victory of the Roundheads was complete and decisive. It was followed by other triumphs in rapid succession. In a few months the authority of the Parliament was fully established over the whole kingdom. Charles fled to the Scots, and was by them, in a manner which did not much exalt their national character, delivered up to his English subjects."

(*b*) "But there is one weighty circumstance which we lament equally with the causes of war, and with the modes of carrying it on —that no disposition whatsoever towards peace or reconciliation has ever been shown by those who have directed the public councils of this kingdom, either before the breaking out of these hostilities, or during the unhappy continuance of them. Every proposition made in your parliament to remove the original cause of these troubles, by taking off taxes, obnoxious for their principle or their design, has been overruled; every bill, brought in for quiet, rejected even on the first proposition. The petitions of the colonies have not been admitted even to a hearing. The very possibility of public agency, by which such petitions could authentically arrive at parliament, has been evaded and chicaned away. All the public declarations which indicate anything resembling a disposition to reconciliation, seem to us loose, general, equivocal, capable of various meanings, or of none; and they are accordingly construed differently, at different times, by those on whose recommendation they have been made; being wholly unlike the precision and stability of public faith; and bearing no mark of that ingenuous simplicity, and native candour and integrity, which formerly characterised the English nation. Instead of any relaxation of the claim of taxing at the discretion of parliament, your ministers have devised a new mode of enforcing that claim, much more effectual for the oppression of the colonies, though not for your Majesty's service, both as to the quantity and application, than any of the former methods; and their mode has been expressly held out by ministers, as a plan not to be departed from by the House of Commons, and as the very condition on which the legislature is to accept the dependence of the colonies. At length, when, after repeated refusals to hear or to conciliate, an act dissolving your government by putting your people in America out of your protection was passed, your ministers suffered several months to elapse without affording to them, or to any community, or any individual amongst them, the means of entering into that protection even on unconditional submission, contrary to your Majesty's gracious declaration from the throne, and in direct violation of the public faith. We cannot, therefore, agree to unite in new severities against the brethren of our blood for their asserting an independency, to which, we know in our conscience, they have been necessitated by the conduct of those very persons who now make use of that argument to provoke us to a continuance and repetition of the acts, which in a regular series have led to this great misfortune."

(*c*) "I assure you I do not aim at singularity. I give you opinions which have been accepted amongst us, from very early times to this moment, with a continued and general approbation, and which indeed are so worked into my mind, that I am unable to distinguish what I have learned from others from the results of my own meditation. It is on some such principles that the majority of the people of England, far from thinking a religious national establishment unlawful, hardly think it lawful to be without one. In France you are wholly mistaken if you do not believe us above all other things attached to it, and beyond all other nations; and when this people has acted unwisely and unjustifiably in its favour, (as in some instances they have done most certainly,) in their very errors you will at least discover their zeal. This principle runs through the whole system of their polity. They do not consider their church establishment as convenient, but as essential to their state; not as a thing heterogeneous and separable; something added for accommodation; what they may either keep or lay aside, according to their temporary ideas of convenience. They consider it as the foundation of their whole constitution, with which, and with every part of which, it holds an indissoluble union. Church and state are ideas inseparable in their minds, and scarcely is the one ever mentioned without mention of the other. Our education is so formed as to confirm and fix this impression. Our education is in a manner wholly in the hands of ecclesiastics, and in all stages from infancy to manhood. Even when our youth, leaving schools and universities, enter that most important period of life which begins to link experience and study together, and when with that view they visit other countries, instead of old domestics whom we have seen as governors to principal men from other parts, three-fourths of those who go abroad with our young nobility and gentlemen are ecclesiastics; not as austere masters, nor as mere followers; but as friends and companions of a graver character, and not seldom persons as well born as themselves. With them, as relations, they most constantly keep up a close connexion through life. By this connexion we conceive that we attach our gentlemen to the church and we liberalise the church by an intercourse with the leading characters of the country. So tenacious are we of the old ecclesiastical modes and fashions of institution, that very little alteration has been made in them since the fourteenth or fifteenth century; adhering in this particular, as in all things else, to our own settled maxim, never entirely or at once to depart from antiquity. We found these old institutions, on the whole, were favourable to morality and discipline; and we thought they were susceptible of amendment, without altering the ground. We thought that they were capable of receiving and meliorating and above all of preserving, the accessions of science and literature, as the order of Providence should successively produce them. And after all, with this Gothic and monkish education (for such it is in the groundwork) we may put in our claim to as ample and as early a share in all the improvements in science, in arts, and in literature, which have illuminated and adorned the modern world, as any other nation in Europe; we think one main cause of this improvement was our not despising the patrimony of knowledge which was left us by our forefathers."

3. Express with greater clearness the main ideas in each of the following extracts by changing (i) the sentence into a paragraph, and (ii) the phraseology as well as the order of the words, so far as is necessary:—

(*a*) "To this succeeded the licentiousness which entered with the Restoration, and, from infecting our religion and morals, fell to corrupt our language: which last was not like to be much improved by those who at that time made up the court of King Charles II.; either such who had followed him in his banishment, or who had been altogether conversant in the dialect of those fanatic times; or young men who had been educated in the same company: so that the court which used to be the standard of propriety and correctness of speech was then, and I think hath ever since continued, the worst school in England for that accomplishment."

(*b*) "For when Euribiades, General of the army of the Grecians, had determined to forsake the Isle of Salamina, and that the galleys of the barbarous people were come into the midst of the seas, and had environed the Isles all about and the mouth of the arm of the strait of Salamina, before any man knew they were thus inclosed in: Aristides departing out of the Isle of Ægina with a marvellous boldness, ventured through the midst of all the barbarous ships and fleet, and by good hap got in the night into Themistocles' tent, and calling him out, spake with him there in this sort: 'Themistocles, if we be both wise, it is high time we should now leave off this vain envy and spite we have long time borne each other, and that we should enter into another sort of envy more honourable and profitable for us both: I mean, which of us two should do his best endeavour to save Greece: you, by ruling and commanding all like Lieutenant-general: and I, by counselling you the best, and executing your commandment: considering you are the man alone that will roundliest come unto the point that is best: which is in my opinion that we should hazard battle by sea within the strait of Salamina, and that as soon as might be possible.'"

(*c*) "And although sometimes for shame, and when it comes to their own grievances, of purse especially, they would seem good patriots and side with the better cause, yet when others, for the deliverance of their country, endued with fortitude and heroic virtue to fear nothing but the curse written against those 'that do the work of the Lord negligently,' would go on to remove, not only the calamities and thraldoms of a people, but the roots and causes whence they spring ; straight these men and sure helpers at need, as if they hated only the miseries but not the mischiefs, after they have juggled and paltered with the world, bandied and borne arms against their king, divested him, disanointed him, nay, cursed him all over in their pulpits and their pamphlets, to the engaging of sincere and real men beyond what is possible or honest to retreat from, not only turn revolters from those principles which only could at first move them, but lay the strain of disloyalty, and worse, on those proceedings which are the necessary consequences of their own former actions ; not disliked by themselves, were they managed to the entire advantages of their own faction : not considering the while that he toward whom they boasted their new fidelity, counted them accessory, and by those statutes and laws which they so impotently brandish against others would have doomed them to a traitor's death for what they have done already."

(*d*) "Sad it is to think how that doctrine of the Gospel, planted by teachers divinely inspired, and by them winnowed and sifted from the chaff of overdated ceremonies, and refined to such a spiritual height and temper of purity and knowledge of the Creator, that the body and all the circumstances of time and place were purified by the affections of the regenerate soul, and nothing left impure but sin :—faith needing not the weak and fallible office of the senses to be either the ushers or interpreters of heavenly mysteries, save where our Lord himself in his sacraments ordained ;—that such a doctrine should, through the grossness and blindness of her professors, and the fraud of deceivable traditions, drag so downwards as to back-slide one way into the Jewish beggary of old cast rudiments, and stumble forward another way into the new-vomited paganism of sensual idolatry, attributing purity or impurity to things indifferent, that they might bring the inward acts of the spirit to the outward and customary eye-service of the body, as if they could make God earthly and fleshly, because they could not make themselves heavenly and spiritual."

4. Write paragraphs expanding the following ideas :—

(1) The influence of a sea-faring life on the character.
(2) Duelling in England is extinct.
(3) Reasons for a compulsory eight hours' working day.
(4) Reasons against an eight hours' working day.
(5) Conclusions and reflections on (3) and (4).
(6) The private character of Charles I.
(7) The private character of Oliver Cromwell.
(8) Birds as an example of industry.
(9) The qualifications of a good public speaker.
(10) The consequences of lying.
(11) "Hope springs eternal in the human breast."
(12) The power of public opinion.
(13) Habit is second nature.
(14) England deprived of railways.
(15) Filial affection.
(16) That there is a vanity inherent in every author must be confessed, whatever pains he may take to conceal it from the rest of mankind.
(17) There is hardly anything gives a more sensible delight than the enjoyment of a cool still evening, after the uneasiness of a hot, sultry day.
(18) Arguments for or against the characteristically English observance of Sunday.
(19) The dangers of practical joking.

CHAPTER XXI.

FIGURES OF SPEECH.

320. In formal composition language should, in general, be precise and concise; but to heighten the literary effect, and to make thoughts more attractive and striking, the writer frequently deviates from the primary meaning of words. These intentional deviations from ordinary language are known as **figures of speech**, and may roughly be divided into four classes—

(1) Those based on similarity: *simile, metaphor, allegory*, etc.

(2) Those based on contrast: *antithesis, epigram*, etc.

(3) Those based on contiguity or association of ideas: *metonymy, synecdoche*,[1] etc.

(4) Various: *hyperbole, irony*, etc.

Youthful writers should use figures of speech very cautiously. If the subject naturally suggests a simile or metaphor, well and good; but a comparison that is far-fetched or inappropriate, instead of painting a picture, only produces a puzzle. Figures of speech, if they are to be ornaments, must occur naturally or not at all.

321. Simile and **metaphor**. These are the two figures of speech most frequently used, and they are introduced into nearly all forms of composition.

---

[1] Certain forms of synecdoche are based on similarity, but it is most convenient to treat the figure under contiguity. (See § 334.)

322. A **simile** is that figure of speech in which a likeness is definitely or formally expressed. The objects compared should be of **different kinds** and one should be familiar. The simile should not be long, neither should it be obvious or strained. The more unlike the things we compare, the better the simile; but there must be at least one point in common.

This figure of speech is generally introduced by "like," "as," "so," etc., but such an introduction is not essential. The necessary feature of the simile is that the two ideas which are compared should be distinctly stated. In the discussion of abstract themes a simile may be introduced with striking effect, especially when the abstract is likened to the concrete.

(*a*) The Assyrian came down like a wolf on the fold.

(*b*) Curses are like chickens: they come home to roost.

(*c*) "Blue were her eyes as the fairy flax,
Her cheeks like the dawn of day;
And her bosom white as the hawthorn buds
That ope in the month of May."—*Longfellow.*

A writer or speaker naturally draws his similes largely from his own walk in life, but scientific terms should generally be avoided. References to gravitation, mechanical force, magnetism, or phenomena and influences commonly understood are allowable; as, "his *eloquence* acted like a *magnet*."

323. A **metaphor** is a figure of speech founded on resemblance, but the resemblance is implied rather than formally expressed. It has been defined as a "potential simile," or "a simile with the words of comparison left out."

Language is full of unconscious metaphor: in many cases the primary meaning of a word has been lost, and the only idea conveyed is that implied in the secondary or metaphorical signification.

As in the simile, the resemblance must be neither too obvious nor too obscure, and care must be taken that the juxtaposition of ideas does not produce a ludicrous effect. If several ideas are introduced, they must be compatible, or a **mixed metaphor** is the result. Whilst the mixed metaphor may sometimes pass muster in common speech, on paper it savours of the ridiculous. Compare Sir Boyle Roche's utterance: "I smell a rat; I see it floating in the air; but I will nip it in the bud."

The following are examples of mixed metaphor:—

(*a*) "I *bridle in* my struggling muse in vain,
That longs to *launch* into a bolder strain."

Here the muse which is an unruly steed in the first line becomes an eager rower in the second.

(*b*) "The organs, though *defunct* and *dead* before,
Break up their drowsy grave, and newly move
With *casted slough* and fresh legerity."

The image suggested by these lines is most incongruous, while epithets are needlessly accumulated. The organs are not only *dead* but *defunct*, yet they break up their grave (a *drowsy* one), and in the next line become serpents.

It is essential also that a metaphor should not be strained, that is, it should not be **drawn out into irrelevant details**, The following furnishes a good example of this kind of impropriety:—

"Vice is a monster of so frightful mien,
As to be hated needs but to be seen;
But seen too oft, familiar with her face
We first endure, then pity, then embrace."

Here the metaphor in the first two lines is appropriate, but the word *monster* is wholly incongruous in connexion with the last two.

As a metaphor is a condensed simile, it follows that every metaphor may be expanded into a simile. It will often then be a good test of the justness and propriety of a metaphor to draw it out into the corresponding simile. Take the following example: "In a moment the *thunderbolt* was on them, deluging the country with invaders."

The metaphor here may be expanded thus: "As a thunderbolt deluges the earth with water, so the war brought a host of invaders on the country." A thunderbolt does not deluge anything, and therefore the metaphor is absurd.

324. The writer should studiously avoid the use of stock similes and metaphors, but the following list may be suggestive to the beginner:—

Morning	youth
Evening	old age
Life	the ocean
Light and shade	joy and sorrow
Life	a journey
Knowledge	a hill
An evil conscience	the stormy ocean
Good intentions	a clear stream
Good principles	a rock
Pity	dew
Firmness	an oak
Nature	a nurse
Uncultivated genius	an unpolished diamond
Modest and neglected talent	a flower in the desert
A youth slain in battle	a flower cut down by the plough
Tranquillity of mind	the sea in a calm
Children supported by a parent	green shoots round a trunk
An oppressive and tyrannical prince	a devouring boar, laying waste the fields
Honour appearing through a mean habit	the sun breaking through the clouds

325. An **allegory** is a fictitious narrative founded on a resemblance. It may be regarded as a sustained metaphor, and is generally designed to teach some abstract truth. Bunyan's *Pilgrim's Progress* is an allegory.

"There were two very powerful tyrants engaged in a perpetual war against each other: the name of the first was Luxury, and of the second, Avarice. The aim of each of them was no less than universal monarchy over the hearts of mankind. Luxury had many generals under him, who did him great service, as Pleasure, Mirth, Pomp, and Fashion. Avarice was likewise very strong in his officers, being faithfully served by Hunger, Industry, Care, and Watchfulness: he had likewise a privy-counsellor, who was always at his elbow and whispering something or other in his ear. The name of this privy-counsellor was Poverty."—(From *The Spectator.*)

326. A **fable** is a short allegory in which animals or inanimate objects are made to think and speak like human beings.

327. A **parable** is an allegory from familiar earthly objects intended to convey some moral or spiritual truth.

328. Personification is that figure of speech by which we attribute life to inanimate objects. Thoughts and actions associated with human beings are applied to an abstract idea, as in the extract quoted above under *allegory*.

"*Ash Wednesday*, being now called upon for a song, with his eyes fast stuck in his head, and as well as the canary he had swallowed would give him leave, struck up a carol, which *Christmas Day* had taught him for the nonce; and was followed by the latter, who gave '*Miserere*' in fine style, hitting off the mumping notes and lengthened drawl of *Old Mortification* with infinite humour. *April Fool* swore they had exchanged conditions; but *Good Friday* was observed to look extremely grave, and *Sunday* held her fan before her face that she might not be seen to smile."—*Charles Lamb.*

329. Antith'ĕsis is the figure of speech in which a striking opposition or contrast of words or sentiments is made in the same sentence; as,

(*a*) Man proposes, God disposes.

(*b*) Better fifty years of Europe than a cycle of Cathay.—*Tennyson.*

330. Irony. In irony, language is employed to suggest an impression different from that which would result from a literal interpretation of the words; as in Mark Antony's funeral oration over Julius Caesar, where praise of the conspirators is intended for blame—

"Here, under leave of Brutus and the rest
(For Brutus is an honourable man:
So are they all, all honourable men)
Come I to speak in Caesar's funeral.
He was my friend, faithful and just to me;
But Brutus says he was ambitious,
And Brutus is an honourable man."—*Shakespeare.*

331. An **epigram** is a brief, pointed saying, frequently introducing antithetical ideas: it closely resembles a proverb. The epigram need not be literally true, but the meaning should be obvious; as,

"Know then thyself, presume not God to scan;
The proper study of mankind is man."—*Pope.*

332. A **pun** is an expression in which a ludicrous effect is produced by the use of a word in such a way that it is capable of more than one application; as,

(*a*) An ambassador is an honest man who *lies* abroad for the good of his country.

(*b*) Is life worth living?—it depends upon the *liver.*

A pun should never be introduced in formal composition.

333. **Metŏn′ymy** is the figure of speech in which an object is represented by something which is closely associated with it; thus,

(*a*) The effect is put for the cause, or the cause for the effect, *e.g.*

The *bright death* quivered at the victim's throat.
We sat beneath the *shade.*

(*b*) The container is put for the thing contained, *e.g.*

He drank the poisoned *cup* and fell.
Gallery, *pit* and *boxes* were in a roar.

(*c*) The symbol is put for that symbolised, *e.g.*

> *Bench* and *bar*, *jury-box* and *witness-box* stood aghast at the interruption.
> From the *cradle* to the *grave*, life is a struggle.

(*d*) The instrument is put for the agent, *e.g.*

> Give every man thine *ear*, but few thy *voice*.
> The *pen* is mightier than the *sword*.

(*e*) The maker is put for his works, *e.g.*

> He had read *Shakespeare* several times.

(*f*) The name of a passion is put for the name of the object, *e.g.*

> Maud, the *delight* of the village, the ringing *joy* of the hall.

334. Synec′dŏchē is a figure of speech founded partly on contrast and partly on similarity. It is the figure in which the part is put for the whole or the whole for the part, *e.g.*

> All *hands* manned the pumps.
> A fleet of fifty *sail* was sighted.
> Thine the full harvest of the *golden year*.

Under this head come the following:—

(*a*) putting the material for the thing named, *e.g.*

> The angry *steel* was buried in his bosom.

(*b*) putting the abstract for the concrete, *e.g.*

> Blest that abode where *want* and *pain* repair.

(*c*) putting the concrete for the abstract, *e.g.*

> And all the *father* rises in his breast.

(*d*) putting the individual for the class to which he belongs, *e.g.*

> Some mute inglorious *Milton* here may rest.

(*e*) putting the particular for the general, *e.g.*

> Man *earns* his bread by the sweat of his brow.

335. Apŏ′strophe is the figure of speech in which we directly address the absent as though present, the inanimate as though capable of understanding; as, "Milton! thou should'st be living at this hour," "Hail! smiling morn."

336. Interrogation is a question asked for rhetorical effect; as,

(*a*) Am I my brother's keeper?
(*b*) Shall I, wasting in despair,
Die because a woman's fair?

337. Hyper′bŏlē consists in gross exaggeration. Like most other figures of speech it is not to be taken literally. Hyperbole enters very freely into popular language, especially among children and uneducated persons; as,

(*a*) I have been there thousands of times.
(*b*) He nearly died of laughter.

338. Climax consists of a series of thoughts in which the effect increases with each successive particular; as,

"O you hard hearts, you cruel men of Rome,
Knew you not Pompey? Many a time and oft
Have you climb'd up to *walls and battlements*,
To towers and windows, yea, to chimney-tops,
Your infants in your arms, and there have sat
The live-long day, with patient expectation,
To see great Pompey pass the streets of Rome."—*Shakespeare.*

339. In the **anti-climax** we have a series of thoughts in which the last part expresses something lower than the first; as,

"And thou, Dalhousie, *the great god of war*,
Lieutenant-Colonel to the Earl of Mar."

340. Euphemism consists in the description of a disagreeable thing by an agreeable name. It is closely allied with irony; as, "you are telling me a fairy tale" (*i.e.* a lie).

341. Onomatopoeia signifies the formation of a word from the sound it is intended to represent; as, *thud, boom, ping-pong.* Southey's "Cataract of Lodore" contains many onomatopoetic expressions.

342. Oxymōrŏn is a witty absurdity, frequently an apparent contradiction; as,

> "His honour rooted in dishonour stood,
> And faith unfaithful kept him falsely true."

Paradox is the figure of speech in which a truth is conveyed under the form of an apparent absurdity or contradiction; as,

> "The child is father of the man."

343. Li'tŏtēs is an intentional understatement: it commonly consists in the speaker's asserting something by denying its contrary; as, "I am a citizen of *no mean* city."

344. Prolēpsis is the figure of speech in which an expected result is spoken of as though it had already been brought about; as, "ere humane statute purged the *gentle* weal."

345. Though **alliteration** may not exactly be described as a figure of speech, it is an effective ornament when judiciously used, more especially in verse. It consists in the employment in close succession of two or more words with the same initial sound; as,

(*a*) Apt alliteration's artful aid.
(*b*) "In rapid round the Baron bent,
He sighed a sigh and prayed a prayer."—*Scott.*

TEST PAPER 16.

1. Name the figures of speech in the following passages and criticise any defects or peculiarities:—

(*a*) Was the hope drunk
Wherein you dressed yourself? Hath it slept since?
(*b*) Here lay Duncan,
His silver skin laced with his golden blood.

(*c*) There are some cricketers who field like angels before lunch, but after that meal loll about the ground like gorged pythons.

(*d*) With beaded bubbles winking at the brim.

(*e*) A Daniel come to judgment!

(*f*) Sceptre and crown must tumble down,
And in the dust be equal made
With the poor crooked scythe and spade.

(*g*) Pity, like a naked new-born babe
Striding the blast.

(*h*) The people's prayer, the glad diviner's theme,
The young men's vision, and the old men's dream.

(*i*) Nature is to be commanded by obeying.

(*k*) If plagues and earthquakes break not heaven's design,
Why then a Borgia or a Catiline?

(*l*) Worth makes the man and want of it the fellow.

(*m*) Like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve.

(*n*) But look, the Morn in russet mantle clad
Walks o'er the dew of yon high eastern hill.

(*o*) Persuasion tips his tongue whene'er he talks,
And he has chambers in the King's Bench Walks.

(*p*) The King is dead, long live the King!

(*q*) The best way to learn a language is to speak it.

(*r*) If ideas were innate, it would save much trouble to many worthy persons.

(*s*) What can ennoble sots, or slaves, or cowards?

(*t*) The gaping clouds pour lakes of sulphur down,
Whose livid flashes sickening sunbeams drown.

(*u*) He is all fault who hath no fault at all.

(*v*) Here thou, great Anna, whom three realms obey,
Dost sometimes counsel take and sometimes tea.

(*w*) All flesh is grass.

(*x*) So the two brothers with their murdered man
Rode past fair Florence.

(*y*) Comets importing change of time and states,
Brandish your crystal tresses in the sky,
And with them scourge the bad revolting stars.

(*z*) Lead us to some sunny isle
Yonder o'er the western deep,
Where the skies for ever smile
And the blacks for ever weep.

2. Write a short passage introducing a simile or metaphor bearing on the following :—

(*a*) Duty, flattery, virtue, temperance.
(*b*) Wealth, poverty, pleasure, pain.
(*c*) Humour, beauty, fashion, courage, pride.
(*d*) Friendship, love, pity, gratitude.

3. Find similes for the following :—

Peace, war, thunder.

4. Re-write the following hyperbolic statements in plain English :—

(*a*) He stood the buffet like a rock.
(*b*) The sea ran mountains high.
(*c*) He doth bestride the narrow world like a Colossus.

5. Construct sentences personifying :—

Peace, nature, a rose, justice.

6. Give the ordinary meaning conveyed by each of the following expressions, and connect it with the original literal signification of the words in italics :—

(*a*) A *threadbare* argument.
(*b*) He reckons without his *host.*
(*c*) He is just in his *element.*
(*d*) He is out of his proper *sphere.*
(*e*) I *endorse* all that he has said.
(*f*) To *sum* up the arguments.

CHAPTER XXII.

PUNCTUATION.

346. The object of language is the communication of ideas, and it is necessary that this communication should, both in speech and writing, be made as intelligible as possible. Intelligibility largely depends on the proper arrangement of words and clauses, but something more than mere arrangement is very often required to make our thoughts clear. In speaking we contrive to convey shades of meaning by inflexions of the voice and by certain **pauses**. In written language we attain the same end by the use of certain **marks** or **stops,** which thus correspond to the pauses of spoken language. Hence it is essential, if we wish to avoid confusion and obscurity, that we should take the greatest care in our use of these stops, or, as it is called, the **punctuation** of our sentences.

347. In the following sections a description will be given of the marks of punctuation most commonly used in English, and general rules will be laid down for their use. The learner must, however, remember that these rules are not invariably hard and fast, and that punctuation is frequently a matter of feeling, *e.g.* whether a semi-colon or a comma is to be used may depend in certain cases on the effect the writer desires to produce. Consider the following sentence :—

> His heart had always been in France ; and France employed every means of seduction to lure him back.

Here the semi-colon arrests the attention and thereby shows that special emphasis is to be laid on the second clause. A comma would have had no such effect.

348. The longest pause between words is indicated by the **full stop** or **period** (.). This stop is used—

(1) At the end of a sentence, except where that sentence is in the form of an interrogation or exclamation, when its close is marked by a note of interrogation or exclamation.

(2) After abbreviations and initials; as, "3 ozs."; "etc."; "B.A."; "M.R.C.S."; "nem. con."; "the Hon. A. B. Robinson"; "K.C.M.G."; "the Rt. Hon. William H. Smith"; "Henry II."

(*a*) Mr. and Dr. are sometimes written with stops and sometimes left unpunctuated.

(*b*) For this purpose figures (1, 2, 3, etc.) do not count as abbreviations, and no stop is required after them.

349. The shortest pause between words is indicated by a **comma** (,). The comma is used—

(1) To mark off a nominative of address; as, "O King, live for ever," "I tell you, sir, this is true."

(2) To mark off appositional phrases, where the idea of apposition is clearly present; as, "Hernando Cortes, the conqueror of Mexico, was born at Medellin in 1485," "he sent all the inhabitants, men and women, into captivity"; but, "William the Conqueror," "Fletcher the dramatist," "My cousin William."

(3) To separate words belonging to the same parts of speech or between phrases of a similar character, especially where the conjunction *and* is omitted; as, "they had described him as malicious, deceitful, envious, and cruel," "he engages us by his profound skill in dissimulation, his wit, his prudence, his presence of mind, his quick activity, and his valour," "yet be it less or more, or soon or slow, it shall be still in strictest measure even."

The comma is also used to indicate the omission of a verb; as, "though deep, yet clear; though gentle, yet not dull."

(4) To mark the co-ordinate clauses of a compound sentence; as, "he fights at last against Richmond like a desperado, and dies the honourable death of a hero on the field of battle," "I came, I saw, I overcame," "I have seen my father, who recognised me at once" (§ 181).

In compound sentences very closely connected or not fully expressed the comma may be omitted; as, "go and work," "you shall either learn or go."

(5) To mark off adverbial clauses or phrases; as, "we are roused and animated by the presence of almost superhuman energy and power, even though that power and that energy be malign," "Caesar, having defeated the Gauls, led his army into Britain."

(*a*) Adverbial clauses of comparison do not need to be cut off by commas; as, "the poet has made the usurper a nobler and loftier character than the historians had done."

(*b*) Very short adverbial clauses or phrases of any kind need not be marked off by commas; as, "I was astonished when I saw you."

(6) To mark off noun-clauses and adjective clauses, *only* when there is more than one; as, "no one knows where he is, what he is doing, or how long he will be away," "this is the man whom we admire, whom you fear, and whom all revere."

A comma is also used to mark off a noun-clause put in the form of a quotation; as, "What every one is asking is, Will there be war?" So also a noun-clause which precedes the verb of which it is the object is marked off by a comma; as, "How these things had happened, he could not tell."

Relative clauses, continuative not restrictive, should be separated by a comma from the noun or pronoun to which they refer; as, "I met your father, who told me of your good fortune," "Sailors, who are usually superstitious, say that it is unlucky to put to sea on a Friday."

The comma *need not be used* (1) to introduce an adjectival clause; as, "this is the friend who rescued me," (2) to mark parentheses consisting of words or *short* phrases; as, "I will not however speak of his conduct on that occasion," "I introduce you at this point to a new character."

350. The **semi-colon** (;) marks a somewhat longer pause than that indicated by the comma. It is used to connect somewhat lengthy co-ordinate clauses, where the co-ordinative conjunction is omitted, or where the second clause is explanatory of the first; *e.g.* "the Carthaginian army was composed entirely of mercenary troops; Africa, Spain, and Gaul were their recruiting grounds," "his valour appeared on the field of battle; his diplomacy showed itself at Court."

This use of the semi-colon especially prevails where the writer wishes to make the reader dwell on each member of the sentence in succession (§ 347); as, "He is for a lodger franchise; abolition of church rates; removal of religious restrictions; economy; the volunteer movement; the equalisation of poor-rates; and the reform of local government in London."

The semi-colon is also used to mark off co-ordinate clauses which are separated by disjunctive or illative conjunctions, thus giving more time for thought than the comma would allow; *e.g.* "I shall go to town; *otherwise* he will not see me," "few appreciate his worth; *therefore* he will resign."

351. The **colon** (:) indicates a longer pause than a semi-colon, but a shorter pause than a full stop: it generally indicates that the sentence is completed, but that some remark is to follow which adds something to the force of the statement already made without breaking new ground; as, "Lady Macbeth has won the grand prize of the inner life: in the realm of her personal experience her will is unquestioned king"; "Study to acquire the habit of accurate thinking: no study is more important."

The colon is used before enumerations, examples, explanations, or quotations; it may then be accompanied by the dash; as, "he sent home the figures:—50 killed, 270 wounded, and 60 prisoners," "the chief uses of the colon are as follows:—"

352. The **dash** is used to mark—

(1) An abrupt stop or change in the construction of a sentence; as, "and his name was—well, I can't tell you what it was."

(2) A parenthesis (here two dashes are required); as, "a figure robed in white—supposed to be the Virgin—was distinctly seen by his side."

Brackets may be used in place of parenthetical dashes; as, "youth, curiosity, romance, the love of the sea, and (it will surprise you to hear) an interest in missions."

(3) To resume a scattered subject; as, "father, mother, brother, sister—all were there."

An excessive use of parentheses and parenthetic marks of punctuation should be avoided.

353. Double inverted commas are used to mark a quotation or directly reported speech. If a quotation or directly reported speech occurs within a quotation, it is marked by single inverted commas; as, "Citizens and brothers," he shouted, "have you not often heard me cry 'Long live the king'?"

354. The use of capital letters.

(1) Each sentence must begin with a capital.

(2) All proper nouns and their derivative adjectives, and all titles, begin with capitals; as, "London," "John," "St. James," "Russian," "Napoleonic," "the Duke of Devonshire."

(3) Abstract nouns when personified may begin with capitals, but the young writer should avoid such personification as "Terror and Confusion now reigned supreme."

(4) In verse every line must begin with a capital; as,

"Fair pledges of a fruitful tree,
Why do ye fall so fast?"

(5) In the titles of persons, books, plays, etc., all the important words begin with capitals; as, "A Woman Killed with Kindness," "Reflections upon Ancient and Modern Learning," "A Tale of a Tub."

(6) Certain short words are to be written with capitals; viz., I, O.

(7) When a speaker's words are directly reported, the quotation generally begins with a capital, though it may not be preceded by a full stop; as, "He answered me, 'You can go.'"

TEST PAPER 17.

1. Write out the following with capitals and marks of punctuation where necessary:—

(*a*) well mr smith you and i must remember that this world is bigger than we are

(*b*) fear him not caesar hes not dangerous

(*c*) king edward called out they kneel down they are asking forgiveness

(*d*) ham said yon's our house masr davy

(*e*) no my dear said she

(*f*) i took a hammer some nails and a saw

(*g*) this takes place in species where the pollen is wind-borne as in most of our trees firs oaks beech ash elm etc

(*h*) he then despatched james of douglas and sir robert keith the mareschal of the scottish army

(*i*) a third person who is not playing calls out something

(*k*) the king being poorly mounted and having no lance bohun galloped on him suddenly

(*l*) the atmosphere which had previously been clear and cold for the last few hours grew damp

(*m*) temple received his formal dismission kissed the king's hand was repaid for his services with some of those vague compliments and promises which cost so little to the cold heart the easy temper and the ready tongue of charles and quietly withdrew to his little nest as he called it at sheen

2. Write the following with correct capitals and punctuation—

(*a*) montezuma was speechless under the infliction of this last insult he was like one struck down by a heavy blow that deprives him of all his faculties he offered no resistance but though he spoke not a word low ill-suppressed moans from time to time intimated the anguish of his spirit his attendants bathed in tears offered him their consolations they tenderly held his feet in their arms and endeavoured by inserting their shawls and mantles to relieve them from the pressure of the iron but they could not reach the iron which had penetrated his soul he felt that he was no more a king.

(*b*) fear thrilled in herricks vitals he saw death hard by and if not death sure ruin for if the farallone lived through the coming squall she must surely be dismasted with that their enterprise was at an end and they themselves bound prisoners to the very evidence of their crime the greatness of the peril and his own alarm sufficed to silence him.

(*c*) the place where i was born and passed my days was an isle set in the caribbean sea some half-hours rowing from the coasts of cuba it was steep rugged and except for my fathers family and plantation uninhabited and left to nature.

(*d*) the ultimate aim of its domestic institutions was domestic quiet but it seemed as if this were to be obtained only by foreign war tranquillity in the heart of the monarchy and war on its borders was the condition of peru by this war it gave occupation to a part of its people and by the reduction and civilisation of its barbarous neighbours gave security to all every inca sovereign was a warrior and led his armies in person each successive reign extended still wider the boundaries of the empire.

(*e*) trust me scholar I thank you heartily for these verses they be choicely good and doubtless made by a lover of angling come now drink a glass with me and I will requite you with another very good copy it is a farewell to the vanities of the world and some say written by sir harry wotton who I told you was an excellent angler but let them be writ by whom they will he that writ them had a brave soul and must needs be possessed with happy thoughts at the time of their composure.

(*f*) one day walking together up a hill i said to friday do you not wish yourself in your own country again yes he said what would you do there said I would you turn wild and eat mens flesh again he looked full of concern and shaking his head said no no.

(*g*) you are mad said the curate starting up astonished is thy master such a wonderful hero as to fight a giant at two thousand leagues distance then they heard don quixote bawling out stay villain since i have thee here thy scimitar shall but little avail thee.

(*h*) friends said he when you hear me give the signal st george for merry england advance into the market place.

(*i*) the examiners in english under the new regulations are prof j smith d lit m a and arthur brown esq ll d.

(*j*) the essential features of a paragraph are as follows unity coherence emphasis variety.

3. Say how the following sentences are ambiguous, and how you would punctuate in accordance with each of the two meanings that can be assigned to them :—

(i) Among other [prisoners] were these Mordake Earl of Fife son to the governor Archibald Earl Douglas Thomas Earl of Murray and the Earls of Athol and Menteith.
(ii) I have said it it is true I deny it it is false.
(iii) Which would you rather that the lion should eat you or the tiger?
(iv) I accomplished my business and returned the day after.
(v) Next door to us there was a public-house which was a great nuisance.
(vi) There he met his brother and his cousin George joined them later on.
(vii) You will be rich if you are industrious in a few years.
(viii) I stand here as a prisoner unfortunately that gentleman sits there as my judge.

4. Punctuate and paragraph :—

The Vice-chancellor entered and such a wretched pale object I have seldom beheld he seemed crippled and writhing with rheumatic pains hardly able to walk after a few minutes had passed Mr. Smedley came round to me and whispered have you made up your mind yes quite thank you now for the beauty of Cambridge the beauty of beauties King's College Chapel on the first entrance I felt silenced by admiration.

5. Punctuate the following passage :—

That moribund and discredited body might have been allowed to expire quietly on the appointed day or as his Lordship put it to wrap its robe round it and die with dignity if it had not resolved to flout its successor to insult Parliament to outrage public opinion and to defy the executive government the good works that it did in the days of its ingenuous youth will be forgotten amid the misdeeds of its unhonoured age and the disgrace of its sudden and ignominious extinction.

6. Punctuate (giving a reason for each stop) :—

Ah sad and strange as in dark summer dawns
The earliest pipe of half-awaken'd birds
To dying ears when unto dying eyes
The casement slowly grows a glimmering square
So sad so strange the days that are no more.

7. Explain the uses of the colon and the semi-colon, giving three examples of each.

8. Write three sentences to illustrate, in the specified order, the uses of—

(*a*) A dash, a comma, a note of interrogation.
(*b*) A semi-colon, a parenthesis, and a note of exclamation.
(*c*) A colon, quotation marks, and a period.

CHAPTER XXIII.

RULES FOR COMPOSITION.

355. The general plan adopted in this book has been to consider exercises in composition as capable of being resolved into types which are fairly well defined. It is a teacher's experience that when a subject is proposed for an exercise in composition a considerable number of students will reply "We don't know how to set about such a subject: we have done nothing of this kind before." It is therefore felt that this division into types, though necessarily somewhat arbitrary, will be of assistance to the student. For, by identifying the subject proposed with some one of these types, he will be enabled to frame his work on some definite model. As he progresses, he may gradually begin to discard his model: even at the outset a slavish adherence is not recommended.

The following **general rules** apply to all subjects.—

(1) Before beginning your composition, *always make a rough outline* which should take up at least one-sixth of the time at your disposal; leave also a sixth of the time for revision. Thus, if the theme is to be completed in one hour, spend about ten minutes on framework, forty minutes in elaborating this, and the remaining ten minutes in carefully reading your work over, punctuating it, and rectifying errors.

(2) *The writing must be legible and the spelling correct.* It is not enough that you yourself should be able to read what you have written: it must be clear to others, who are not familiar with your handwriting.

(3) Write the title clearly in bold characters at the head. Indent each paragraph, *i.e.* begin the first line of each paragraph at least an inch more to the right than the other lines of the paragraph.

356. The following hints and cautions apply to compositions written for practice or in examination; they should be committed to memory and borne in mind.

1. **Arrange your ideas on paper.**—Spend about one-sixth of the time at your disposal in thinking out the subject. Note down the various points as they occur to you, and classify them. Do not begin to write till you have before you a complete outline of what you intend to say.

2. **Observe proportion.**—Give the proper amount of space and attention to everything which is essential to the subject, and do not write at undue length on certain parts of it because they happen to interest you, or because you have special knowledge.

3. **Keep to the subject.**

4. **Express yourself clearly.**—(*a*) Be accurate in your use of words. (*b*) Avoid technical and scientific words, unless you are treating a subject from a special point of view; and write so that a person of ordinary intelligence without special training can understand you. (*c*) Spend at least one-sixth of your time in carefully revising what you have written and in eliminating obscurities. See (i) that your work is properly punctuated, (ii) that the words are in the right order, (iii) that it is clear to what nouns the pronouns refer.

5. **Avoid** all **words and expressions** which would **not** occur in **good books**; particularly avoid colloquial language and slang.

6. **Do not make yourself unduly prominent.**—Avoid the first person, singular and plural, and all confidences and opinions of a purely personal nature.

7. (*a*) **Avoid** all forms of **smartness**, including facetiousness, flippancy, and sarcasm. (*b*) **Control** your **sentiment** and do not make unnecessary appeals to the emotions. (*c*) **Avoid** conscious **ornamentation** and artificial figures of speech.

8. **Do not use abbreviations**, and avoid figures except in giving dates and statistics.

9. **Quality, rather than quantity,** should be the guiding principle.

CHAPTER XXIV.

SIMPLE NARRATIVE.

FABLES.

357. The **fable** may be regarded as an elementary and straightforward form of composition. From our childhood we have been familiar with popular fables, and in their reproduction but little exercise of imagination or originality of treatment is required. **The incidents must be stated in clear, simple English, and strict attention paid to their proper sequence.**

Fables usually have a *moral* aim. The moral can frequently be expressed in the form of an epigram, and should always be stated as briefly as possible. Care should be taken that the main circumstances from which the moral is drawn are thrown into prominence.

A FABLE.

The Fox and the Grapes.

One sultry day, a fox, passing through a vineyard, perceived some delicious-looking grapes nailed up to a trellis. They were far beyond his reach; but, as he was very thirsty, and the fruit looked exceedingly tempting, he determined not to pass them by without at least making an attempt to possess them. He therefore leaped up at them several times with all his might, and put every stratagem he could devise into practice to obtain possession of them, but in vain. At length, suddenly turning away, and pursuing his path: "Pshaw!" said he, "after all, I dare say they are sour things, and not worth having; I wonder that I gave myself so much trouble about them."

Moral.—Envy but too often inclines us to condemn as worthless those qualities which we have not sufficient talents to acquire.

Take each *sentence* in this fable and re-write it in a different form. Consider the suitability of each *word* and the effect of substituting synonyms. Thus, you may vary the word "*sultry*" by substituting, e.g., "*hot*," or "*summer*"; but the sense is somewhat weakened, for "*sultry*" implies "*oppressive* heat."

SIMPLE STORIES.

358. This class includes simple narratives which do not involve historical or other details, and for which but little material is required. Everyone has told a story, and it should not be difficult to write one down correctly, if the narrator can speak grammatically. At the same time, much more freedom is allowed in spoken language than in written, and a story written down in the language of every day speech would require a good deal of pruning before it could be regarded as a satisfactory composition.

Such expressions as *of course, in consequence of this, as a matter of fact, however, after this, next, then, also, said he* should be sparingly used. Be particularly careful not to insert *then* too frequently.

Where the exercise may be re-written it is easy to take out superfluous matter; but in an examination room, where the writer has only sufficient time for a rough analysis and the finished composition, these expressions must not be too frequently introduced in the first instance.

359. *Avoid dwelling on minor details* which do not affect the main issue: bring out clearly the distinctive point of the story. Thus, when narrating the story of "King Alfred and the cakes," do not merely state the fact that in his forgetfulness the food was allowed to burn; mention the cause of his abstraction, that he was reflecting on the disordered state of his kingdom, and how to repel the invader. You are then telling not only a simple domestic story: you are indicating the lofty thoughts that inspired him, and are thus bringing out a striking contrast between his noble character and his humble surroundings. The particular calling of his host, the disposition of his hostess, and the precise locality of the hut, are details which are not strictly necessary; but they should be briefly mentioned if the writer is in possession of these particulars.

Reports of Events.

360. Under this head is included such composition as an account of a social gathering, a game, or other event of public interest. For special purposes a report becomes a criticism, an array of statistics, or a formal record of a meeting; but it is here regarded as an account intended to interest the general reader. The report is perhaps just beyond the border line of simple narrative, for the imagination may be called into play more than in the two preceding types, and descriptive and reflective paragraphs will occasionally be introduced. There may be abundance of material at our command, and care and judgment must be exercised in making a suitable selection. The composition may be roughly subdivided into—

(1) Preliminary considerations,

(2) the report proper,

(3) general conclusions.

361. As particular examples, reports of (*a*) a local flower show, and (*b*) a football match, will be considered.

(*a*) A Local Flower Show.

1. *Preliminary considerations.*

Circumstances which led to its being held—annual fixture or first time—Committee appointed—generally felt that Lord X., as chairman, would give impetus—site selected—donors readily come forward with prizes—weather conditions—railway facilities, etc.

2. *The Report proper.*

Date—place—opened by Lady X.—large attendance—general arrangements of tents—standard of exhibits—good or indifferent—compared with preceding year—compared with similar shows in neighbourhood—leading exhibitors and prize winners—any special point of interest attaching thereto, *e.g.* both father and son taking prizes.

3. *General conclusions.*

Financial result—devoted to local charities—influence on local society—effect on horticulture in neighbourhood, etc.

(*b*) A FOOTBALL MATCH.

1. *Preliminary observations.*

Between Oxbridge Grammar School and Manton College — great rivalry — special interest — twelve matches had been played and each had won six: or Oxbridge has won the last three annual fixtures; or Manton particularly strong this year—weather conditions.

2. *The Report proper.*

Date—place—teams—attendance—Oxbridge wins the toss—to their advantage—Oxbridge favourites—the progress of the game—any noteworthy features, *e.g.* Smith's shot at goal—superior physique of Oxbridge tells—result.

3. *General conclusions.*

Promotes healthy rivalry between the schools, not merely confined to games—Manton lacking in combination—must sacrifice individual interests.

The above indicate the outlines which should be sketched before commencing the composition. The headings, preliminary observations, etc., must not appear in the finished work: they represent the scaffolding which is not wanted when the structure is completed, but which is necessary while the building process is going on. The outlines are only to be regarded as suggestions, and matter which is here supposed to belong to the general conclusions may in many cases be better placed among the preliminary observations and *vice versa*.

The actual matter selected will depend largely on the tastes of the writer and his prospective readers; but in the **report proper** it is absolutely necessary to indicate—

(1) **time,**
(2) **place,**
(3) **conditions,** and
(4) **more important attendant circumstances.**

The learner will find it a useful exercise to occupy himself occasionally with the description of some imaginary incident. This will improve his powers of expression.

SINGLE HISTORICAL EVENTS: BATTLES.

362. This type closely resembles the preceding, but the narrative will here consist of historical facts as generally accepted. Whilst considerable freedom in the selection of matter is allowed in fictitious narrative and the reports of general events as considered in § 360, the statement of salient facts must now be in accordance with historical authorities and the incidental geographical descriptions must be accurate. In the case of important battles, a *sketch map and plan* of the battlefield is desirable, and *the date should always be given.* Hence in this type of composition direct knowledge is very important.

Historical composition is more fully considered in the next Chapter, and the rules given in § 364 apply here; but the account of a single historical event may be regarded as a particular case of the subjects dealt with in the preceding section, and the general plan suggested there should be followed.—(1) The *preliminary considerations* will include the causes which led up to the event, and the general condition of affairs just before it, (2) the *report proper* will contain the account of the actual occurrence, and (3) the *general conclusions* will be made up of reflections on the immediate consequences and the permanent results of the event. The following **scheme** for an account of a battle should be followed:

1. Date of battle—between whom fought.
2. Introduction:
   Causes which led up to the event—general causes—the immediate cause—the issues at stake.
3. Considerations immediately preceding the battle:
   (*a*) The site. Give sketch map showing roughly distance from capital of country, nearest coast line, etc.—open ground or wooded—hilly or flat.
   (*b*) Description of the opposing forces—their condition—numerical strength—infantry, cavalry, bowmen, etc.—names of leaders.
   (*c*) The positions taken up by the respective troops—natural advantages, etc.
4. The battle:
   (*a*) The time of day—weather conditions—duration of battle.
   (*b*) Details of the fight—lay stress on any incident which marked a turning point.
   (*c*) Losses on each side.
5. Consequences:
   The immediate consequences—effect on both parties engaged—permanent results.

Test Paper 18.

1. Write out at length the following fables, making use of the skeleton outlines:—

(i) *The Dog and the Shadow.*

Dog with piece of flesh in his mouth was gazing into rivulet—reflexion led him to imagine another piece of flesh—attempted to snatch it—instead of gaining he was punished—he dropped his own piece, which sank to the bottom and was lost.

Moral. Greediness punished.

(ii) *The Wolf and the Crane.*

A wolf, devouring his prey—bone stuck in his throat—caused pain—he howled for help—promised reward to any animal that would successfully operate on him—crane does so and claims reward —wolf disdainfully reminds operator to be thankful that own head is safe.

Moral. Examine character of person, etc.

(iii) *The Fox and the Crow.*

A crow with cheese in mouth sat on tree—a fox passing by desired the cheese—complimented crow on beauty—fine feathers, delicate shape, doubtless a lovely voice—crow pleased—determined to give specimen—began to sing and dropped the cheese—the fox, snapping it up, laughed at her folly.

Moral. Beware of flattery.

(iv) *The Countryman and the Snake.*

A villager in the depth of winter found a snake cold and nearly lifeless beneath a hedge—took it home, placed it on the hearth near the fire—revived—hissing and with head erect it darted at the children—villager kills it, saying, "Wretch, for such ingratitude die the death you deserve."

Moral. Base ingratitude—evil for good.

(v) *The Lion and the Mouse.*

A lion, faint and weary, was sleeping under a tree—a mouse crawled over him—waking with a start, he was about to kill it with his paw—the mouse begged for mercy—he was so great, the mouse so insignificant—the lion complied—some time after the lion was a prisoner in a net—the mouse by constant gnawing released him.

Moral. Generosity—reward.

(vi) *The Dog in the Manger.*

A dog was lying in a manger where there was a plentiful supply of hay—a hungry ox attempted to eat some—the cur would not suffer him to touch it—the ox said, "Wretch, you cannot eat it yourself, why will you not allow others?"

Moral. Many keep things which are of little use to themselves but would be valued by others.

(vii) *The Country Mouse and the Town Mouse.*

A country mouse entertained a town mouse—became playfellows—entertained with simple food—town mouse commented on simplicity and meagre surroundings—invited country mouse to his town residence—duly accepted—elaborate entertainment, surroundings and luxurious diet—disturbed by dog—alarm of country mouse—prefers country comfort and quiet.

Moral. Moderate comfort and freedom from care preferable to affluence with anxiety.

(viii) *The Father and his Sons.*

A husbandman, on the point of death, anxious for his sons' future, called them to him—he bequeathed to them his farm, the land of which contained a hidden treasure—the sons naturally concluded this was money, and dug with might and main—they found no treasure, but the soil, in consequence of their labours, was so greatly improved that it brought forth abundant crops.

Moral. Industry—wealth.

(ix) *Hercules and the Waggoner.*

A carter was driving along a muddy road when his waggon stuck in the clay—without making an effort to remedy this, he, in despair, called on Hercules for assistance—the god appeared and reprimanded him—must put his shoulder to the wheel, etc.

Moral. Heaven helps those, etc.

(x) *Mercury and the Woodman.*

A man, working near a river, dropped his hatchet into the stream—distress—Mercury appeared, and ascertaining the cause dived into the stream—came up with a golden axe—woodman disclaimed ownership—similarly for silver axe—the third time the real one was brought, and received with gratitude—the woodman informed his companion, who then proceeded to drop his hatchet purposely into the stream—Mercury appeared as before, and, entering the river, brought up a golden axe, which the companion claims—the god refuses—censures the man's impudence and points out, as a consequence, the loss of his own hatchet.

Moral. Honesty the best policy.

(xi) *The Shepherd's Boy and the Wolf.*

A boy, minding sheep, made it his sport to cry "Wolf," and attract the attention of men working near—they came to rescue the sheep—this was repeated—at last a wolf really did come—the boy cried for help—the men, frequently deluded, were appealed to in vain.

Moral. People detected in falsehood are not afterwards believed.

(xii) *The Hare and the Tortoise.*

A hare, proud of his fleetness, taunted a tortoise with his clumsy, slow motion—a match suggested for a wager—the fox to be umpire—hare easily outruns—treats matter as a jest and goes to sleep—the tortoise, steadily plodding, passes him, and reaches the goal first.

Moral. Perseverance and industry, etc.

2. Write out the following simple stories :—

   (*a*) King Alfred and the cakes.
   (*b*) Bruce and the spider.
   (*c*) The White Ship.
   (*d*) Joan of Arc.
   (*e*) The Siege of Calais, and Queen Philippa.
   (*f*) Sir Philip Sidney and the cup of water.
   (*g*) William Tell and the apple.
   (*h*) Llewelyn and his dog.
   (*i*) Washington and the cherry-tree.

3. Write reports suitable for a magazine on—

   (*a*) Speech-day at your school.
   (*b*) Laying of a foundation-stone.
   (*c*) Landing of troops at Southampton.
   (*d*) A cricket match you have recently seen.
   (*e*) A visit of some celebrity to your town.
   (*f*) A picnic.
   (*g*) A street fire.
   (*h*) A scene in a police-court.
   (*i*) A paper-chase.
   (*k*) A visit to a circus.

4. Write an account of the Battle of Blenheim, using the information below, if necessary.

Battle of Blenheim.

(Compare with scheme in § 362.)

(1) 13th August, 1704.

(2) Alliance of England, Holland, and Austria, to prevent union of France and Spain, because Louis XIV. of France had placed his grandson on the Spanish throne—Dutch troops driven from S. Netherlands—English and Dutch vessels prohibited from trading with S. America—Blenheim fought to save Austria from French invasion.

(3) (*a*) Blenheim on Upper Danube in Bavaria.

(*b*) Marlborough's army consisted of Austrian contingent under Prince Eugène on right wing, English and Dutch forces centre and left—opposing army composed of Bavarians on left wing, French troops centre and right—each army about 50,000. French stronger in artillery.

(*c*) Armies separated by R. Nebel—French on defensive, their front protected by river and swamps—right flank by Danube—left flank by hilly country.

(4) (*a*) Marlborough's forces began to move at sunrise but could not get into action till noon—battle lasted all day.

(*b*) Prince Eugène with 20,000 men attacked Bavarians, Marlborough with 32,000 attacked Marshals Marsin and Tallard—object was to force his way between French and Bavarians—his men had to wade through swamp and river—cavalry charges directed against the centre—French line broken—Bavarians escaped lightly—French thrust back on Danube—either drown or surrender—11,000 laid down arms—not half escaped.

(*c*) 15,000 drowned, slain, or wounded—Tallard taken—English and Dutch losses much less.

(5) Austria saved—Bavaria occupied—French retired across the Rhine—Germany free from future attacks. The battle destroyed idea of invincibility of French army, and raised the British soldier to first rank.

CHAPTER XXV.

COMPOUND NARRATIVE.

HISTORICAL SUBJECTS.

363. In the fable and simple story very few new facts are wanted for the narrative, which generally appears as a reproduction in our own words of what we have heard or read. But if we wish to write down, in a limited space and time, the history of a period or the life of a famous man, a far greater exercise of judgment is called for in the selection and arrangement of matter. Possibly very many pages or several books have been read in order to gain the necessary information, which must now be set forth in fifty or one hundred lines. The object of this chapter is mainly to offer guidance in the *selection and arrangement of matter* for such subjects as

(*a*) The reign of a monarch,
(*b*) The history of a period or of a series of events,
(*c*) Biographies.

364. Most persons are to some extent acquainted with the leading facts of English history, and this form of exercise will therefore test both historical knowledge and ability for composition. The following **general rules** apply to this particular branch of narrative:

(1) Endeavour to preserve a sense of the relative importance of the facts to be introduced.

(2) Arrange the matter in chronological order unless there is a good reason to the contrary.

(3) Be sure that nothing of importance is omitted.

(4) The composition must not be a mere string of facts; but, in its final form, should appear as a finished narrative.

(5) Introduce dates when possible, and in no case write a historical composition without some indication of the period.

(6) Do not obtrude your own religious or political opinions; let your reflections be calm and unbiassed.

(7) Reflections are most suitably placed in the concluding paragraph, but in some cases may figure as an introduction.

Reigns of Monarchs.

365. The facts required for a narrative of this class should be obtained from a book which is something more than a bare summary and is of some literary value. From this book make your own abstract or synopsis, which will in turn serve as an outline for composition.

366. By way of illustrating the rules given above we take the reign of—

Elizabeth (1558-1603).

Daughter of Henry VIII. and Anne Boleyn—succeeds under her father's will.

Her accession to the throne of England involved the repudiation of the Papal Supremacy. The recognition of the claim of her rival, Mary, Queen of Scots, would have involved the recognition of the Papal Supremacy. This fact affects the three chief features of Elizabeth's reign: (1) The Elizabethan settlement of the Church of England; (2) Elizabeth's foreign policy; (3) English maritime enterprise.

(1) **Settlement of the Church:** Acts of 1559; Articles of Religion, Acts against Nonconformists, both Roman Catholic and Puritan.

(2) **Foreign Policy:** (*a*) Relations with **Mary Stuart**, Queen of Scots—Mary married Francis the Dauphin—a widow at nineteen—returns to Scotland—married to Darnley—his murder—Mary's

marriage with Bothwell—taken prisoner—escape—battle of Langside—flees to England—confined by order of Elizabeth—conspiracies in her favour, 1569-1587—execution—Mary's character—Elizabeth's motives. (*b*) **Spain**: Causes of quarrel—incidents—**the Invincible Armada**—confidence of the English—the commanders of the English fleet—disasters of the Armada—engagement in the Channel—destruction of the Spanish fleet—reprisals made by the English on Spain. Elizabeth's relations with Ireland largely affected by Spanish intrigues in that country—Elizabethan conquest.

(3) **English Maritime Enterprise**: largely connected with the rise of hostility to Spain—plundering voyages of Drake and Hawkins—Raleigh's abortive colonies in Virginia—foundation of the East India Company.

Home Affairs: growth of Puritanism—improvement in condition of people—Parliament begins to assert its power.

Elizabeth's **character**: arbitrary (like that of all the Tudors)—her wisdom—strong common sense—her personal influence on the men of her time—her death.

Elizabethan Literature: greatness of the period—Shakespeare, Spenser, Bacon, Sir Walter Raleigh, Hooker, etc.—relation of literature to national life.

367. Illustrations.—*Rule 1.* As soon as the selection of facts has been made and the outline drawn up, it is necessary to decide what proportion of the composition shall be allotted to each incident or series of events. The story of Mary, Queen of Scots, is familiar; and the writer, especially if he has visited Edinburgh, may feel tempted to linger over this section, giving details concerning blood stains, tapestry, etc. The story of the Armada is also fascinating; but in a compound narrative a sense of proportion must be kept throughout, and details which would greatly improve such a narrative as "The Story of the Spanish Armada," or "A Life of Mary, Queen of Scots," must not appear here.

Rule 2. The above matter may roughly be grouped either as above or into facts relating to

(*a*) Mary's career,
(*b*) The Armada,
(*c*) Essex and Ireland.

In each group the chronological order should be maintained, and it is desirable that the account of the Armada should immediately follow the statement of Mary's death, with which it is historically associated. To commence the composition with an account of the Armada would be absurd.

Rule 3. The facts introduced must depend on the extent of the writer's knowledge and the time and space at his disposal; but no account of the reign of Elizabeth would be satisfactory which did not touch on the points indicated in heavier type in the preceding outline. In constructing this framework, these essential facts should always be written down first.

Rule 4. Remember that each paragraph should contain one leading idea, and endeavour to preserve unity and continuity.

Rule 5. The years in which a reign began and ended should always be given. Insert other dates whenever possible, and where one event is closely connected with another, or results from it, bring out the point; as, "in the year following Mary's death, the Spanish Armada sailed for England."

Rule 6. It would be in bad taste to introduce religious opinions in connection with "the reformed religion," and any reflections on the state of Ireland should be restricted to those which have a direct bearing on Elizabeth's reign. These should arise naturally from the subject, and an effort should be made to make your concluding remarks with some degree of literary force and elegance.

HISTORY OF A PERIOD OR SERIES OF EVENTS.

The rules and remarks in § 364 apply to this class of composition, but here there should also be an *introduction,* setting forth the various causes which operated to produce the event, or the general condition of affairs just before the beginning of the period, and a *summary* or *conclusion* in which reflections are made on the effects or influence of the event on the present and succeeding generations.

368. *The Roman Occupation of Britain.*

In a discussion of "The Roman occupation of Britain" the body of the composition will be the narrative made up of the historical facts connected with the Roman invasion and occupation, whilst a suitable introduction would briefly set forth the condition of the country and its inhabitants just before the period. The concluding paragraphs should call attention to the permanent effects of the occupation, its influence on the people and their language, the roads, etc.

369. *The Wars of the Roses.*

Begin by drawing up a list of the battles with results; this will be the basis of your outline, but battles are not necessarily the most important features in a war. Give a sketch map marking battlefields and important physical features. Rivers and mountains are important factors in military operations. A suitable introduction will set forth the causes which led up to the war and the conclusion will contain reflections on its effects on the social, political, and military life of the nation. Study the following model, which would serve as an outline.

Introduction. General view of country about 1450—unsuccessful French war—burden of taxation—unruliness of barons—personal weakness of King—disorders in the country—popular discontent—Cade's Rebellion a sign—absence of an heir to Henry VI.—Somerset *v.* York—birth of an heir in 1454—outbreak of struggle in 1455.

Details. Events:—

1455. St. Albans (first battle)—York defeats Henry; death of Somerset.
,, York again made Protector.
1458. Henry's attempt at conciliation (Lady Day).
1459. Bloreheath, Yorkist victory; rout of Ludford; Parliament at Coventry.
1460. Northampton. Warwick captures King Henry. York's claim to crown allowed by Parliament.

1460. Wakefield. Richard of York defeated and slain. Edward proclaimed King in London.
,, Towton. Edward secures his crown.
1465. Hedgeley Moor and Hexham. Lancastrians defeated. Edward's marriage and alliance with Burgundy offend Warwick.
1469. Warwick and Clarence join Margaret.
1470. Return of Warwick. Flight of Edward. Lancastrian Restoration.
1471. Barnet. Edward defeats and slays Warwick.
,, Tewkesbury. Edward captures Margaret. Death of her son. By the murder of Henry VI., the main Lancastrian line became extinct.
1485. Bosworth. Henry Tudor defeats and slays Richard III.

Conclusion.—Bloody and desperate character of the war—mainly a struggle between the baronial factions—abstention of towns—extinction of great feudal families—loss of power by Parliament—rise of trading class.

The learner is recommended to adopt the method previously suggested: *i.e.* to read up authorities and collect material, making a synopsis at the same time. The composition should be written up from the synopsis some days after the original has been read; or better still, the synopsis should be learned and the narrative reproduced entirely from memory after an outline has been prepared.

BIOGRAPHIES.

370. In this class of composition the narrative may be largely supplemented by reflective statements. This will be necessary because, unless facilities are offered for reference, or materials are supplied, the writer must frequently fall back upon his general knowledge.

371. In drawing up the outline for a biography the student may use the following scheme, in which each heading will form the basis for at least one paragraph.

(1) Date and place of birth.
Parentage—surroundings—humble or affluent.

(2) Early environment and education.
Personal appearance.

(3) Profession in view.
Aptitude—influences which decided career.

(4) The career proper.
Works by which known to posterity.

(5) Closing years of life.
Date and place of death.

(6) General reflections.
Estimate of character and ability—parallels—influence on contemporary and succeeding generations.

(7) A quotation, if an apt one can be found.

NOTE.—In writing out a biography beware of the natural tendency to begin most of the sentences with "he."

(1) The dates of birth and death may be given immediately under the title, in which case they need not be repeated. If you are under examination and cannot remember the exact dates, endeavour to fix the period by reference to some well-known contemporary; *e.g.* "Shakespeare was born in the early years of the reign of Elizabeth."

(2) The mention of any peculiarity in features or physique will lend colour to the narrative. Such subjects as Pope, Johnson, and Byron naturally suggest this.

(3) The profession selected in youth often throws light on a man's subsequent career, and we should look for reasons where this profession was not the one actually followed. Thus, Goldsmith, the son of a clergyman, and originally intended for the ministry, appeared in scarlet breeches at the interview with the Bishop which usually precedes ordination, and was refused orders on this account. But the clerical influence is discernible in "The Vicar of Wakefield" and passages of "The Deserted Village."

(4) In the career proper the chronological order must be kept in view, and emphasis laid on events which mark its turning points; thus, in a biography of Scott it should be noted (*a*) that the successful rivalry of Byron caused him to turn his thoughts from poetry to novel writing, and (*b*) the failure of the publishing firm with which he was associated caused him to work so hard as to impair his health. The work by which the subject is known to posterity should always be given.

(5) The picture is more complete if a few details of the "closing years" be given. Did the subject of the essay die "in harness," or were his last years spent peacefully in well earned rest?

The following passages may be quoted in illustration of this:—

> In the midst of his pecuniary difficulties, Scott's wife—a French lady by birth, Mdlle Charpentier—died.
>
> Four years later he was seized with apoplexy. His physicians ordered him abroad, and a ship of war—the *Barham*—placed at his disposal by the Government, conveyed him to Malta and Naples. But the change of climate and scene proved of no avail, and yearning for his native land, the poet insisted on returning to Abbotsford.
>
> His last wish was fulfilled. He gazed once more on his home, and surrounded by his children, he fell gently asleep on a golden September afternoon; lulled to that last peaceful slumber by the ripple of his beloved Tweed, which was audible through the open windows of his chamber.
>
> Life "chimed to evensong" early for him. He died at the age of sixty-one, leaving four children, all of whom are since dead, but Scott's name can never perish while the language he has enriched remains to preserve the works which are the Poet's true representatives.—*Introduction to Lansdowne edition of Scott's poems.*

(6) The points under this heading are amply illustrated by the concluding paragraphs of Macaulay's essay on Lord Clive. Of course, these general reflections are made at much greater length than is permissible in a short essay.

Clive committed great faults; and we have not attempted to disguise them. But his faults, when weighed against his merits, and viewed in connection with his temptations, do not appear to us to deprive him of his right to an honourable place in the estimation of posterity.

From his first visit to India dates the renown of the English arms in the East. Till he appeared his countrymen were despised as mere pedlars, while the French were revered as a people famed for victory and command. His courage and capacity dissolved the charm. . . . Clive, an inexperienced youth, had yet more experience than any of those who served under him. He had to form himself, to form his officers, and to form his army. The only man, so far as we recollect, who at an equally early age gave equal proof of talents for war was Napoleon Bonaparte.

From Clive's second visit to India dates the political ascendency of the English in that country. His dexterity and resolution realised, in the course of a few months, more than all the gorgeous visions which had floated before the imagination of Dupleix. Such an extent of cultivated territory, such an amount of revenue, such a multitude of subjects, was never added to the dominion of Rome by the most successful proconsul. Nor were such wealthy spoils ever borne under arches of triumph, down the Sacred Way, and through the crowded Forum, to the threshold of Tarpeian Jove. The fame of those who subdued Antiochus and Tigranes grows dim when compared with the splendour of the exploits which the young English adventurer achieved at the head of an army not equal in numbers to one half of a Roman legion.

From Clive's third visit to India dates the purity of the administration of our Eastern empire. When he landed in Calcutta in 1765, Bengal was regarded as a place to which Englishmen were sent only to get rich, by any means, in the shortest possible time. He first made dauntless and unsparing war on that gigantic system of oppression, extortion, and corruption. In that war he manfully put to hazard his ease, his fame, and his splendid fortune. . . . His name stands high on the roll of conquerors. But it is found in a better list, in the list of those who have done and suffered much for the happiness of mankind. To the warrior, history will assign a place in the same rank with Lucullus and Trajan. Nor will she deny to the reformer a share of that veneration with which France cherishes the memory of Turgot, and with which the latest generations of Hindoos will contemplate the statue of Lord William Bentinck.

TEST PAPER 19.

1. From memory or your text-book on history make a synopsis of the following reigns, which may be subsequently developed into a narrative :—

(*a*) William II.
(*b*) Richard I.
(*c*) Henry VII.
(*d*) Edward VI.
(*e*) William and Mary.
(*f*) Anne.
(*g*) George III.
(*h*) Victoria.

2. From the following synopses write out a history of each reign.

Alfred (871-901).

Born 849 at Wantage in Berkshire—son of Ethelwulf—sent to Rome by his father—consecrated by Pope.

His early education neglected—his natural thirst for knowledge—skilled in bodily exercises.

His enemies the Danes : *i.e.* the Scandinavians (Sweden, Denmark, Norway). Commander of his brother's armies—succeeds to throne 871.

Losses, and reverses of fortune—defeat of the Danes—baptism of Guthrum—partition of England (878)—increases his military and naval power during his years of peace—retakes London and beats off Hasting's invasion.

Peace during the last two years of his reign, dies *c.* 900. His character—learning—piety—habits—political institutions—patronage of learned men, etc.

William I. (1066-1087).

His position as Duke of Normandy—claim to the English throne—his rival (Harold Godwinsson)—invasion of England—where he landed.

The battle and its circumstances—death of Harold, and consequent victory of William—14th October, 1066.

Coronation—oath—return to Normandy—effects of his absence.

Completion of Conquest—"harrying of the North."

Feudal System—compilation of Domesday Book.

William's policy towards (*a*) his barons, (*b*) the Church, (*c*) the English.

Death of Queen Matilda—insurrection in Maine aided by the King of France.

Invasion of France by William—accident which caused his death.

Henry IV. (1399-1413).

Son of John of Gaunt—banished by Richard II.—the king confiscates his estates on the death of his father—Henry returns to claim his inheritance—deposes his cousin.

The vexations and troubles he meets with in his government—the Lollards—the claims of the House of Commons and of the Church—want of money.

Conspiracy of the Earl of Northumberland—rising of Owain Glyndwr—battle of Shrewsbury (1403)—death of Hotspur—victory of Henry.

The Earl of Northumberland pressed hard—implores the king's mercy—pardoned—subsequent revolts.

Difficulties with France and Scotland during the first half of the reign—last half peaceful, but Henry broken in health and possibly troubled by the irregularities of the young Prince of Wales.

Decline and death of Henry.

Henry VIII. (1509-1547).

Henry VIII., the first English king since Edward III. whose title was undisputed—his chief aspiration, to leave the kingdom to a son whose title should be equally safe—this aspiration the occasion of and dominant fact in the English Reformation during his reign—two chief periods, the Wolsey period, and the post-Wolsey period.

War with France—Holy League—Flodden—a truce concluded—Henry's extravagance.

Wolsey—courtier—origin—education—chaplain to Henry VII.—dispatched on a commission to Brussels—speedily finds favour with Henry VIII.—his arts to flatter the prince—industry and ambition of Wolsey—his offices—his mode of living.

Differences between Wolsey and his master as to the best attitude of England towards the rivalry between Francis I. and Charles V.—Wolsey prefers diplomacy, but has to yield to Henry's preference for war—Wolsey's endeavours to find money for Henry's war-policy causes discontent, not with the King but with the Minister —changes of Policy after the battle of Pavia and the Sack of Rome.

Reformation—Henry's first wife, Catherine of Arragon—who?—his scruples—Anne Boleyn—description—Henry applies for a divorce—difficult position of the Pope.

Wolsey's conduct in this matter leads to his disgrace—confiscation of effects—furniture—arrested for treason—taken ill at Leicester Abbey—dies—his last words.

Henry marries Anne Boleyn—separates himself from the Church of Rome, but continues to profess the Catholic religion—varied punishments for those who refuse to accept King's ecclesiastical attitude.

State of the country in respect of religion—inspection of monasteries and convents—confiscation of their effects to the Crown—rebellions.

Caprice and inconstancy of the King—Anne Boleyn accused—condemned, and executed—Henry marries Jane Seymour—subsequent matrimonial ventures.

The King's temper—cruelty—arrest of the Duke of Norfolk and Earl of Surrey—the earl beheaded.

Account of the King during his last illness—Henry's character—capricious—tyrannical—severe—patron of learning—represents English feeling—strong.

Reflections on his reign.

Charles I. (1625-1649).

Four chief periods: (*a*) War, 1625-1629; (*b*) Peace, 1629-1640; (*c*) Parliamentary Struggles, 1640-1642; (*d*) Great Civil War, 1642-1649.

(1) *War Period.* Charles plunges into Protestant wars in France and Germany to please his Parliament, but fails both in his wars and in his attempts to please Parliament, partly through his Roman Catholic marriage, partly through the unpopularity of his favourite, Buckingham. Hence constant quarrels between King and Parliament about Money and Religion (*N.B.* Tunnage and Poundage and Petition of Right), ending with dismissal of Third Parliament in 1629.

(2) *Peace and Personal Government*, 1629-1640. Peace with France and Spain—two new ministers—Wentworth and Laud.

Financial Difficulties: Various expedients. John Hampden resists the payment of ship-money.

Ecclesiastical Difficulties: the liturgy ordered in Scotland—its reception—obstinacy of the King—war with the Scots.

(3) *Parliamentary Struggles.* Short Parliament—Long Parliament—impeachment of the Earl of Strafford—found guilty—beheaded on Tower Hill.

High Commission Court and Star Chamber abolished.

Rebellion in Ireland—disagreeable situation of the King.

Episcopacy attacked—the bishops accused of treason.

Members of the Commons impeached by the King—his want of firmness.

Gradual encroachment of the Parliament on the King's prerogative—parties distinguished by the names of Cavaliers and Roundheads.

(4) *Great Civil War.* English Civil War begins 1642—Battle of Edgehill.

First campaign favourable to the royalists—death of John Hampden and Lord Falkland—their characters.

Parliament convoked by the King at Oxford—King seeks aid in Ireland; Parliament in Scotland; latter more effective.

Ordinances of the Westminster Parliament—Solemn League and Covenant—Battle of Marston Moor—victory of Parliamentary forces.

Trial and execution of Laud—change in the ceremonies of the Church—rise of Independents and Cromwell.

Self-denying Ordinance—Battle of Naseby—total defeat of Charles—the whole country in possession of the Parliamentarians.

The King surrenders to the Scots, who deliver him up to the English Parliament—differences between Presbyterians (strong in Parliament) and Independents (strong in Army) as to what was to be done with him.

The King a prisoner—falls into the power of the army—Charles's duplicity—Second Civil War—the army's indignation—brought to trial—his behaviour—his last hours—execution.

3. Write an account of—
   (1) England under the Normans.
   (2) Richard I. and the Crusaders.
   (3) Magna Carta.
   (4) The discovery of America.

(5) The dissolution of the Monasteries.
(6) The English Reformation.
(7) The Civil War of 1642-1649.
(8) The War of American Independence.
(9) The War with France, 1793-1815.
(10) The War in South Africa, 1899-1902.

4. Write an account of—
(1) The conquest of Wales.
(2) The defeat of the Spanish Armada.
(3) Gunpowder Plot.
(4) The Massacre of Glencoe.
(5) The conquest of Canada.

5. Write biographies from the following outlines[1] :—

Shakespeare (1564-1616).

Born at Stratford-upon-Avon, 23rd April, 1564—little known of the origin or rank of his parents—his father, John Shakespeare, believed to have been a wool-comber, and his mother supposed to have been a daughter of a gentleman named Arden.

Probably educated at the grammar-school of Stratford—little known of the history of his youth—marries, in 1582, Ann Hathaway—the cause which led him to leave his native place—comes to London.

In 1593 dedicates a poem to Lord Southampton—writes plays——in 1596 loses his only son—becomes an actor and sharer in the Blackfriars and Globe Theatres—patronised by Lord Southampton.

Retires to Stratford about 1603—his chief works—some qualities of his plays—dies April 1616.

Milton (1608-1674).

Born in Bread Street, Cheapside, 9th December, 1608—his father's anxiety about his education—placed with a Mr. Thomas Young—afterwards at St. Paul's—and thence to Christ's College, Cambridge.

---

[1] If only a short narrative is to be written, the most important matters only should be dealt with in the case of the longer outlines, or else the narrative should be confined to a certain portion of the life in question.

His studies at College—the first Englishman who wrote elegant Latin verses after the revival of learning.

Intended for the Church—changes his mind—writes *Comus* in 1634 and *Lycidas* in 1637.

Travels in 1638—visits Grotius at Paris—Italy—Florence—Rome—his reception from the learned in Italy.

Naples—recalled by the tumults at home—Lucca—Venice—Geneva—returns home through France—resides in Aldersgate Street—receives pupils—mode of education.

Various controversial works—marries—his wife separates from him—a reconciliation.

His first wife dies—his literary projects—*Paradise Lost.*

The return of Charles II.—the Act of Oblivion—Milton's blindness—retires to Chalfont (Bucks) during the plague.

Paradise Lost published (1667)—price paid for the copyright of the poem.

Four years after publishes a *History of England to the Norman Invasion*—and in the same year *Paradise Regained* and *Samson Agonistes.*

Dies of the gout, in 1674, in Bunhill Fields—his personal appearance—domestic habits—learning—his religious and political opinions.

Sir Isaac Newton (1642-1727).

Born 25th December, 1642, at Woolsthorpe, Lincolnshire—sent, at the age of twelve, to the Grammar School at Grantham—his early talent for mechanics—taken from school to assist his mother in the management of a farm—his disinclination to this sort of life—sent back to school—goes to Trinity College, Cambridge, in his seventeenth year.

Little known of the extent of his mathematical knowledge previously to his entering the University—his inventions and discoveries.

Compelled to quit Cambridge in 1665 by the raging of the plague—retires to Woolsthorpe—his speculations, etc., in his retirement.

Returns to Cambridge in 1666—his *Principia*—the theory advanced in this work.

Delivers a course of lectures on optics—his system—in 1672 elected member of the Royal Society—represents the University in Parliament in 1688.

Correspondence with Leibniz—his temporary mental aberration—anecdote of the dog "Diamond."

In 1699 chosen a foreign associate of the Royal Academy of Sciences at Paris—in 1703 elected President of the Royal Society—falls into ill health in 1722—dies 1727.

His person—countenance—conversation—his works—their effect on science.

Marlborough (1650-1722).

John Churchill—born at Ashe in Devonshire, 1650—son of Sir Winston Churchill—appointed page to the Duke of York, afterwards James II.

Education neglected—early indications of a military spirit—distinguishes himself in the defence of Tangier—attracts the notice of Turenne.

Made a colonel at the Peace of Nimeguen—marries Sarah Jennings, the companion of the Princess Anne—created Baron Churchill by James II. on his accession—his services in suppressing the rebellion of Monmouth.

His treacherous desertion of James II.—created Earl of Marlborough by William III.—services in Ireland—corresponds with the exiled king, desiring, like most politicians of his time, to be on the safe side in case of a Stuart Restoration.

William's opinion of Marlborough—recommends him on his deathbed to his successor Queen Anne—this recommendation strengthened by her partiality for the duchess.

Enters on his career as commander-in-chief, 1702—delivers Holland from the French troops—raised to a dukedom.

Campaign of 1703—reduction of towns in the Netherlands.

Battle of Blenheim—total defeat of the French—its effects on the power of Louis XIV.—Marlborough's rewards.

1706, battle of Ramillies: loss of the enemy, 13,000—1708, battle of Oudenarde—1709, battle of Malplaquet—1711, siege of Bouchain—intrigues of his enemies in England—the queen quarrels with the duchess.

Anne's antipathy extended to the duke—his humiliations—removed from the command—accused of peculation—withdraws to the Continent—restored to his dignities by George I.—dies in full possession of his senses, 1722.

Remarks on his abilities—made no improvement in the military art—his skill in conducting operations—march into Germany in 1704 (compare Napoleon in 1805).

Private character—his desertion of James II., and submission to Anne—religious sentiments—avarice—courage—temper—domestic relations.

Napoleon Bonaparte (1769-1821).

Second son of Charles Bonaparte, advocate—born at Ajaccio, Corsica, 15th August, 1769—entered army as second lieutenant of artillery in 1785—employed at Toulon in 1793, and recovered that city from the English and Royalists—commanded the Conventional troops at Paris in 1795—married Josephine, widow of Vicomte de Beauharnais, March 1796—won battle of Lodi, 10th May, 1796—sailed for Egypt, May 1798, checked by Sir Sidney Smith and handful of British troops at Acre—continued reverses caused him to embark secretly for France, leaving army to General Kléber.

Overthrew Directorial government and made First Consul, 1799—created Emperor, 20th May, 1804, and, with his Empress, crowned in December by Pope Pius VII.—seized crown before completion of the ceremony, and placed it first on his own head and then on Josephine's—contemplated invasion of England, but in the summer of 1805 (before the battle of Trafalgar) turned his attention to Austria and Russia—Austerlitz, Jena, Friedland, Peace of Tilsit—Continental System.

Invaded Russia and found Moscow in flames—disastrous retreat, famine, frost, and Cossacks attacking the army in the rear—fled to Paris, raised fresh army, lost battle of Leipzic—returned again to Paris—more troops levied—overwhelming number of enemies crossing French frontiers compelled him to abdicate—accepted sovereignty of the Isle of Elba—escaped from there 25th February, 1815.

Reached Paris and expelled Louis XVIII. from the kingdom—loss of battle of Waterloo (1815) ended his career.

Proceeded to coast, intending to embark for America, but surrendered to commander of the Bellerophon, 15th July—exiled to St. Helena and died 5th May, 1821.

Wellington (1769-1852).

Arthur Wellesley, third son of the Earl of Mornington—born in early spring of 1769 (same year as Napoleon)—sent to Eton at an early age, and then to the military seminary of Angers—before he was eighteen gazetted as ensign in the 73rd regiment of foot—returned to the Irish Parliament for the borough of Trim at the age of twenty-one—employed in covering the retreat of the main body of the English army under the Duke of York at Antwerp as colonel of the 33rd regiment.

Landed at Calcutta, February 1797, and sent against Tippoo Sahib—rapid rise after arrival of his elder brother Richard as Governor-General, and in little more than two years appointed civil and military governor of Seringapatam and Mysore—military genius first fully established by battle of Assaye (23rd September, 1803)—he became hero of India—knighted—return to England, September 1805.

Married the Hon. Miss Pakenham, April 1806, and elected M.P. for Rye in the same year—appointed secretary for Ireland, P.C., and member for Newport, Isle of Wight, in 1807—landed in Portugal, 1st August, 1808, with 13,000 troops—Victories of Rorica and Vimiero—was marching on Lisbon, but manœuvre countermanded by Sir H. Burrard, enabling Junot to return to Lisbon—the Convention of Cintra—the French evacuate Portugal—returned to England—in 1809 resigned the secretaryship for Ireland and seat in Parliament, and took command of the British army in Portugal—passage of the Douro, defeat of Soult, victory of Talavera—raised to peerage (Viscount Wellington) and pension for the last.

In 1812 took Ciudad Rodrigo and Badajos by storm to the astonishment of the French generals—splendid victory at Salamanca in the same year—entered Madrid 12th August—received thanks of Parliament, made Marquis and £100,000 voted him—in 1813 wins decisive battle of Vittoria and drives French out of Spain in the battles of the Pyrenees in the same year.

Victory of Toulouse in 1814, routing Soult's best troops—created Duke in 1814, and appeared in Parliament 28th June, when his various patents, as baron, viscount, earl, marquis, and duke were read over, a circumstance without parallel in the history of this country—£500,000 previously voted him by the Commons—Napoleon escaping from Elba, the duke reached Brussels in April 1815, and gained victory of Waterloo, 18th June, 1815—created Prince of Waterloo by the king of the Netherlands—sent as ambassador to St. Petersburg in 1826—refused to join Mr. Canning in 1827—became Prime Minister in 1828, for which office he had previously declared his incapacity—with his colleagues resigned office in November 1830—became unpopular as a member of the opposition in Parliament, and was hooted in the streets in 1832—windows broken by mob—consequently put up to his windows iron blinds which he never removed.

Installed in 1834 as Chancellor of the University of Oxford—by his advice Sir Robert Peel was sent for from Italy (1834), and the duke became foreign secretary—resigned office in 1835 on Peel's defeat in the House of Commons—reappointed commander-in-chief of the army in 1842, and retained post until his death—delivered last speech in Parliament 22nd June, 1852—died 14th September, 1852—buried in St. Paul's Cathedral by the side of Nelson—Tennyson's Ode.

Characteristics. Energy and unhesitating obedience to the call of duty.

Lord Nelson (1758-1805).

Born at Burnham Thorpe, in Norfolk, 29th Sept., 1758—his father, the Rev. Edmund Nelson—of a sickly constitution—serves with his uncle, Captain Suckling, as midshipman—accompanies Captain Phipps on an expedition to the North Pole.

Appointed in 1793 to the Agamemnon of 64 guns—sent with dispatches to Naples—his acquaintance with Sir William and Lady Hamilton.

Cooperates with Paoli in Corsica—loses an eye at the siege of Calvi—the blockade of Genoa—evacuation of Bastia—action with the Spanish fleet.

Honours conferred on Nelson—the blockade of Cadiz—battle of Cape St. Vincent—attack on Santa Cruz—loses an arm—pension of £1000 a year—sails in pursuit of the French fleet taking Napoleon Bonaparte to Egypt—battle of Aboukir—raised to the peerage—Nelson's dealings with Bourbon king of Naples—execution of Prince Carracioli—returns to England—separates from Lady Nelson—battle of Copenhagen—returns home—lives for some time in retirement.

Assumes the command in the Mediterranean—the watch off Toulon—pursuit of Villeneuve—influence on the great naval campaign of 1805—battle of Trafalgar—receives his death wound—expires in three hours and a half.

His character—talents—disposition.

CHAPTER XXVI.

DESCRIPTIVE COMPOSITION.

372. This kind of composition deals with descriptions of objects, experiments, processes, etc. The language must be exact: you are asked for a clear description, not for any reflections of your own. You must bring out points in which the thing in question resembles other objects and also features which differentiate it from them. Instead of using vague adjectives such as "large" and "heavy," you will in general give a statement of approximately correct dimensions and density. Comparisons must be based on some definite standard. Clearness is the main point, and care must be taken to avoid vague expressions and unnecessary repetitions.

373. CLASSIFICATION OF SUBJECTS.

1. Simple substances, objects or products—
   Gold, carbon, ice, wheat, rice, etc.
2. Animals, plants, etc.
3. Complex objects—
   Buildings, works of art, a ship, etc.
4. Manufacturing processes and products—
   Paper-making, cotton, etc.
5. Geographical description—
   Towns, rivers, etc.
6. Natural scenery and phenomena.

374. Proficiency in the writing of descriptive paragraphs must largely depend on the student's knowledge of the subject proposed: but, as everyone is endowed with the faculty of observation in some degree, it will always be possible to write a general description. Thus we may begin by defining the object or substance: it is a mineral, a metal, a vegetable product, etc. A little thought will enable us roughly to fix its distribution, *i.e.* the localities in which it is found. Most people have read stories of the gold mines of Australia or South Africa, whilst the very names "India tea," "China tea," "Ceylon tea" supply the required information. The properties of the substance, its colour, density, etc., can also be written down, and the more common uses are familiar to all. Schemes will now be suggested for the various classes of subjects; these need not be rigidly adhered to, but will assist the beginner.

375. SIMPLE SUBSTANCES.

This type includes such objects as gold, lead, stone, salt, tea, coffee, etc.

Scheme.

(*a*) Definition of the substance.
(*b*) Its distribution.
(*c*) Its properties and varieties.
(*d*) Preparation.
(*e*) Uses.

Example: **Gold.**—(*a*) The most valuable of the precious metals; (*b*) found in beds of rivers, and in regular veins in mountain districts—in Australia, California, Africa, South America, Mexico, and Klondyke; occurs in the free state in nature, sometimes in nuggets, generally in dust; (*c*) a bright yellow colour, soft when pure—hence alloy is added to make coins; highly malleable and ductile; density 19·3; a good conductor of heat and electricity; (*d*) the gold is separated from the sand or crushed rock by agitation with water, and from its relatively greater specific gravity sinks to the bottom; (*e*) used for coinage for jewellery and other ornaments, for gilding, etc.

Now, considerably more than half of these facts are known to every schoolboy, and this knowledge is quite sufficient for a composition. But, in general, when a subject is proposed (except, of course, at an examination) the learner should resort to a text-book or encyclopaedia, read all available information, endeavour to assimilate it, and reproduce it after an interval of a few days.

Descriptive composition affords but little scope for the display of literary merit, but is valuable for testing knowledge and accuracy of expression.

376. The general remarks on the preceding type also apply to descriptions of different classes of animals and vegetable life. Complete and accurate descriptions can only be given by a student of biology, but many facts connected with the commoner objects of animal and vegetable life are known to all. The coat of an animal is suggestive. The stripes of the tiger recall the jungle, the thick white coat of the polar bear suggests the Arctic regions. Pictures we have seen lead us to associate the wolf and reindeer with snow and sleighs.

This may sound very elementary; but the wider a teacher's experience, the more he realises how seldom students will stop to think—they either know or hastily conclude they do not know—whereas reflection would often bring forth the required information.

Scheme.

(*a*) Definition or brief general description.
    Refer to species if known.
(*b*) Distribution.
(*c*) Appearance.
    Size—detailed description of parts.
(*d*) Distinguishing characteristics.
    Habits, properties, food, etc.
(*e*) Uses.

377. Complex Objects.

This type of description is a development of the simple type discussed in § 375. It includes such subjects as (i) historic and important buildings or ruins, *e.g.* St. Paul's Cathedral, Windsor Castle, Stonehenge; (ii) works of art, groups of statuary, pictures; (iii) vehicles, machines, etc., such as a locomotive or a steamship; (iv) scientific and general instruments.

Scheme.

(*a*) Definition or brief general description.
(*b*) Location.
(*c*) History of development, or production, or invention.
    Name of architect, constructor, inventor, etc.—give dates.
(*d*) General appearance.
    Different forms (if any).
(*e*) Details.
    Description of parts, style, dimensions.
(*f*) Interesting particulars associated with the object, method of use.
(*g*) Uses or practical applications.

378. MANUFACTURING PROCESSES AND THEIR PRODUCTS.

Scheme.

(*a*) Brief description of raw material.
(*b*) Its source.
(*c*) Necessary machinery.
    Give sketch if possible, showing the connections.
(*d*) The actual process.
    Various forms—is the product a pure substance, or are other ingredients added?
(*e*) Varieties of finished product.
    Appearance—different qualities.
(*f*) Districts where manufacture is carried on.
    Type of labour employed: men, boys, girls.
(*g*) Uses of product.

The above scheme is more particularly applicable to the process. If the description of the product is required, it will not be necessary to dwell at length on (*c*), (*d*), and (*f*), whilst (*e*) and (*g*) should be discussed at greater length.

TEST PAPER 20.

1. Write an account of one of the following, making use of the information given.

(i) *Tea.*

(Compare with Scheme in § 375.)

(*a*) The dried leaves of the tea-plant, an evergreen shrub growing, when wild, to a height of from twenty-five to thirty feet; but, when cultivated and pruned, usually four or five feet in height.

(*b*) It is grown chiefly in China, Japan, India, and Ceylon.

(*c*) There are many varieties of the plant, but all are supposed to have sprung from one type, the difference being due to soil or climate. Teas are of two kinds—green and black—prepared from the same leaves but differently treated.

(*d*) When dried quickly the leaves make green tea, but when allowed to dry slowly, so that they ferment a little, they turn black.

The leaves are first dried in shallow baskets in the sun and then heated over a charcoal fire. They are next strewn upon a table and rolled with the hand.

(ii) *Coal.*

Coal is composed of the remains of trees and plants changed by pressure, heat, and moisture into a form of carbon mixed with bitumen, etc. It is found in nearly all parts of the world—Great Britain, Belgium, Rhenish Prussia, Bohemia, Silesia, Russia, and the United States. Coal is commonly divided into three classes:—anthracite, which contains the least bitumen, bituminous coal, and cannel-coal, containing most bitumen. Coal is obtained by mining, and is found in layers at various depths beneath the earth's surface. It is one of the most valuable of mineral products, not only for heating houses, but also for obtaining steam, smelting metals, and for other uses in the arts. Gas, paraffin oil, coal-tar (from which aniline colours are obtained) are abstracted from it.

(iii) *The Horse.*

An intelligent quadruped, belonging to the order *pachydermata*, nearly related to the ass and the zebra. It is found in almost every country, and is thought to have been first tamed in Central Asia. It may reach the age of thirty or even more years, but is seldom of use for more than fifteen or sixteen years. Its appearance is familiar to everyone, and almost every nation has its own breed suited to the climate and to the wants of the people. The heavy variety is used for draught purposes; the more elegant kind for driving, riding, and racing. The animal is one of man's most useful servants. After death its flesh provides food for dogs and cats, the hide is converted into leather, the mane and tail are used for mattresses, the bones made into various articles, the hoofs boiled for glue, and even its intestines are utilised.

(iv) *The Potato.*

The potato is the tuber of a plant of the same order as the tobacco plant and the tomato. It was first given to the world by America, and is now largely cultivated in temperate regions. There are many varieties of the plant, which differ in the colour, size, and form of the tubers, in time of ripening, and in productiveness. The plant is commonly raised from the tubers, the eyes of which develop into shoots; it may also be grown from seed. About three-fourths of a full-grown potato is water, and of the remaining fourth about one-sixth is gluten and the rest starch. Next after cereals it is the most valuable of all plants used for human food; it is also used as food for domestic animals. Starch is obtained from it, and in some countries this is turned into glucose or grape-sugar. In Northern Europe brandy is distilled from potatoes. Some countries, *e.g.* Ireland, are largely dependent on their potato crop.

2. Write an account of one of the following—

Silver
Marble
Stone
Slate
Salt
Lead
Apple
Orange
Coffee

3. Write an account of one of the following—

Elephant
Cow
Sheep
Camel
Sparrow
Bee
Eagle
Salmon
Seal
Oak tree
Daisy
Whale

4. From the following information write a descriptive composition on the object or process named :—

(i) *St. Paul's Cathedral.*

(Compare with Scheme in § 377.)

(*a*) The national cathedral of England.

(*b*) Situated on the north side of the River Thames in the City of London.

(*c*) It stands in the centre and on the most elevated part of the City. During the Roman occupation of Britain there was a church on the site; this was restored by Ethelbert, King of Kent, c. 601. About the same time the Farm of Tillingham in Essex was given to St. Paul's, and is still held by the Dean and Chapter. The building was burnt down in 961 and again in 1087. The next building, commonly known as Old St. Paul's, was completed in 1315 and lasted until 1666, when it was destroyed in the Great Fire of London. The existing edifice was erected by Sir Christopher Wren at a cost of £1,500,000; it was begun in 1675, and the last stone was placed on the summit in 1710.

(*d*) It constitutes a remarkable specimen of Renaissance architecture, second only to St. Peter's at Rome. The building is of Portland stone, and exhibits its beautiful proportions at one view.

(*e*) At the intersection of the nave and transepts rises the dome, from the top of which springs a lantern enriched with columns and surmounted by a gilded ball and cross. The south tower contains a fine clock which has three faces, each 17 feet in diameter. The great bell in the clock tower—"Great Paul"—was placed in position in 1882, and is the largest bell in England. The north tower contains a peal of twelve bells hung in 1878. The whole length of the church, including the portico, is 515 feet, the width of the western front 118 feet, and the circumference of the whole building, 2292 feet. The dome is 102 feet in diameter. The height from the floor to the top of the cross is 364 feet. A striking view of the interior with its vast nave is obtained on entering the cathedral by the western door. This view is closed at the eastern end by the reredos. In the south-west tower is the Geometrical Staircase, a flight of steps constructed so that all hang together without any visible support, save that afforded by the bottom stair. The whole height of the building as seen from underneath the dome is justly considered the finest feature of the edifice. The Whispering

Gallery was so named from its acoustic properties, the slightest whisper on one side being distinctly heard on the other. The Ball, 6 feet across, will seat twelve persons; and the Cross, 30 feet above this, is 15 feet high.

(*f*) There are many imposing monuments in the Cathedral—Nelson, Wellington, Gordon.

(*g*) Services are held here to render thanks for and commemorate events of national importance, *e.g.* thanksgivings for the recovery of the Prince of Wales in 1871, and for the restoration of peace in South Africa in 1902.

(ii) *Manufacture of Paper.*

Paper is chiefly made from linen and cotton rags, old paper, straw, and several kinds of grasses and woods. The materials are first sorted, and then chopped in a machine called a rag-cutter; after which the dust is blown from them by machinery. After being boiled in water with soda and lime, they are put in the pulping-machine. A kind of glue, called sizing, is usually added to the pulp, in order to harden the surface of the paper, so that the ink may not run as it does on blotting-paper, which has no sizing.

In paper made by hand, the pulp is mixed in a vat with water and then spread over a mould, felt being placed between the layers of pulp. A pile of these layers is put into a press, and eventually the sheets of paper are hung on lines to dry. The finishing process is pressing the sheets between glazed paste-board and hot metal plates.

Of the uses of paper the chief are for printing and writing purposes.

(iii) *Coal Mining.*

Coal is found in layers or seams at various depths below the earth's surface. These seams vary from one inch to thirty feet in thickness, and the rocks between them are generally sandstone and shale. Mining for coal is carried on by means of deep pits or shafts which are occasionally more than a quarter of a mile deep, and pass through many seams. From these shafts lateral passages are cut when a seam is reached, and as the coal is dug away the roof is propped up with strong posts and beams. The coal is hoisted through the shaft in boxes or cages by means of a rope or chain passing over a wheel at the top and worked by a steam engine. It is sorted into different sizes by means of wire screens or sieves, and is then ready for shipment or carriage by train.

Coal fields exist in nearly all parts of the world, but mining is principally carried on in Great Britain, Belgium, France, and the United States.

5. Write an account of—
   (*a*) The Tower of London.
   (*b*) Westminster Abbey.
   (*c*) Any abbey, cathedral, or important building with which you are acquainted.

6. Describe—
   (*a*) The Albert Memorial.
   (*b*) Any noteworthy statue or picture you have seen.

7. Write what you know concerning—
   (*a*) A man-of-war.
   (*b*) A yacht.
   (*c*) A lifeboat.
   (*d*) A bicycle.
   (*e*) A motor car.
   (*f*) A fire-engine.
   (*g*) A steamship.
   (*h*) A locomotive.

8. Describe the manufacture of one of the following :—
   Silk Butter Cheese
   Leather Sugar Wine

9. Describe one of the products in (8).

10. Write an account of—
   (*a*) Printing.
   (*b*) Photography.
   (*c*) Gold mining.

CHAPTER XXVII.

DESCRIPTIVE COMPOSITION—*continued.*

379. The remaining two classes of subjects (§ 373) are here treated as types of descriptive composition, but after the chapter on Essays has been read they should be reconsidered. Geographical facts constitute the description, whilst reflections on the future of a district, on the scenery, etc., combine to make the whole a readable piece of English.

380. A. GEOGRAPHICAL DESCRIPTION—POLITICAL AND GENERAL.

Under this head are included descriptions of countries, districts, and towns.

Scheme.

(*a*) Location.
  Natural advantages, climate, rivers, mountains, sea coast, animal life, etc.
(*b*) Development.
  Causes contributing to development.
(*c*) Statistics.
  Population, etc.
(*d*) General character of people, education, religion.
(*e*) Produce, manufactures, commerce, exports and imports.
(*f*) Railway and other communication.
(*g*) Relations with other towns, districts, or countries.
(*h*) Names of great men who lived there.
(*i*) Forecast of future.

The learner must bear in mind that his composition must be a piece of readable English, and that mere lists of capes, rivers, towns, etc., are inadequate. The sections (*b*) and (*h*) may be omitted, if time must be reckoned with.

B. GEOGRAPHICAL DESCRIPTION—PHYSICAL.

This type includes descriptions of rivers, mountains, etc.

Scheme.

(*a*) Position.

(*b*) Physical description.

(i) *River:* source—mouth—length—tidal—how far navigable—tributaries.

(ii) *Mountain:* height—isolated or part of a range—other peaks in range—nature of surface—snow level.

(*c*) Indication of political features.

Chief towns in the neighbourhood—their importance and industries.

(*d*) Influences.

On climate, rainfall, agriculture, industries, navigation.

(*e*) Scenery.

Compare with similar features.

Special points of interest may be inserted at convenient places; as, the reverence of the Hindoo for the Ganges, the dependence of Egypt on the Nile.

C. NATURAL SCENERY.

This type is very much like the last, but admits more largely of reflective and imaginative treatment. The general scheme of the preceding section should be adopted and supplemented by descriptions bearing on—

1. Nature of surface, hilly or flat, etc.
2. Vegetation—trees, shrubs, crops, grass.
3. Animal life.
4. Picturesque aspect—historical interest as a battle site or otherwise.

TEST PAPER 21.

1. Describe one of the following :—

(*a*) England, (*b*) France, (*c*) Germany, (*d*) Russia, (*e*) United States of America.

2. Write an account of—

(*a*) The West Riding of Yorkshire.
(*b*) Devonshire.
(*c*) Your own county.
(*d*) The scenery on the banks of the Thames.
(*e*) The scenery in the neighbourhood of your home.

3. From the following information write a descriptive composition on—

Liverpool.

Situated on the broad estuary of the Mersey—excellent position for commerce—outlet for the greatest industrial district in England—population (with Birkenhead) about 900,000—the docks rank next to those of London—trade with America: passenger traffic, also cotton, grain, meat, etc.—trade with West Africa: oil, gum, ivory, etc.—trade with Mediterranean ports: wine, fruit, oil, grain, sulphur, etc.—imports from Ireland—the docks stretch for miles on both banks of the river—the town has many fine streets and buildings—possesses a University and a College, etc.

4. Describe one of the following :—
   - (*a*) London.
   - (*b*) Edinburgh.
   - (*c*) Dublin.
   - (*d*) Your native town.
   - (*e*) The town in which you reside.
   - (*f*) The capital of any foreign country.
   - (*g*) A watering-place you have visited.

5. Describe the desert of Sahara.

6. What is the general character of the interior of Africa?

7. What special features does the scenery of North America present?

8. Describe an English forest.

9. What are the general characteristics of Norwegian scenery?

10. Describe—
   - (*a*) The Valley of the Rhine.
   - (*b*) The Highlands of Scotland.
   - (*c*) The Lakes of Killarney.
   - (*d*) The Lake District (England).
   - (*e*) The Trossachs.

11. From the information given below* write an account of one of the following :—

India.

(Compare with scheme in § 380.)

(*a*) One of the Asiatic Peninsulas.

Boundaries.

On the north—the Himalayas; east—Burmah, Bay of Bengal; south—Indian Ocean; west—Afghanistan, Beluchistan, Arabian Sea.

---

* The details given are such as might well be incorporated in a student's composition if known to him; but it is not of course intended that statistics with regard to area, population, etc., should be committed to memory with a view to their reproduction. When exact figures cannot be given, some approximation is desirable. Thus, in place of the number of square miles in any given territory, its approximate maximum length and breadth might be stated, or else the ratio which its area bears to that of some well-known region, such as England and Wales.

Natural Advantages.

Well adapted for agriculture and maritime trading, but at times suffers from defective rainfall—the deltas of the rivers which flow eastward are extremely fertile—hills a sanatorium—beasts of prey gradually disappearing.

Climate.

Main feature—*Heat*, and a continuous rainy season lasting for six months—no winter.

Animal life.

Lions, tigers, zebu (much used as a beast of burden), elephants—the peacock a native of India.

Chief rivers.

Brahmapootra, Ganges, Indus (in North India), Nerbudda, Taptee, Mahanuddy, Godavery, Krishna (in South India).

Chief mountains.

Himalayas (24,000 feet), Vindhyas, East and West Ghats.

(*b*) Development.

British trading—East India Company—conflicts with French and natives—English supremacy initiated by Clive—Warren Hastings—Wellington—Indian Mutiny—spread of education among natives—"protected states"—Indian Civil Service—famines—railways—irrigation works.

(*c*) Statistics.

Area about 1,600,000 square miles (twenty-five times England and Wales), 1,000,000 British—population, 290,000,000, ten times population of England, 230,000,000 in British India.

Six chief cities.

Calcutta, Bombay, Madras, Hyderabad, Lucknow, Benares.

(*d*) Character of the inhabitants.

Four-fifths of the whole are Hindus, an Aryan race, who form the crowded masses of the north, descendants of Persian invaders. Dravidians, an aboriginal race in the south. For the most part the people are reflective rather than active in temperament, but the Sikhs are a military race, and the general ability in some manufactures, *e.g.* metal-work and carpet-making, is considerable. Agriculture is by far the most important industry.

Religion.

Three-fourths profess the Hindu religion, Brahmanism. Mahommedanism, which was introduced by Arab traders, has numerous followers, especially in the north-central part. Buddhism is disappearing. Caste a prominent characteristic of social life. Christians are relatively few.

Education.

Not general, but progressing—special attention is being given to the training of women.

(*e*) Produce, manufactures, commerce:

Grain, opium, cotton, indigo, hides, coffee, cotton and silk fabrics, metal wares—extensive and increasing commerce under a free-trade policy—amount per annum £213,000,000.

Exports—raw cotton, oil-seeds, jute, rice, opium, tea, sugar, wool, hides, wheat, timber.

Imports—chiefly cotton and metal goods (manufactured).

(*f*) Railways and Canals.

20,000 miles of railways, some under Government guarantees —13,000 miles of canals—40,000 miles of telegraphs.

Adjacent parts.

Ceylon, island south of the main peninsula—Indo-China, *i.e.* Burmah, Siam, etc.—Afghanistan, Beluchistan, Tibet.

Chief commercial relations with Great Britain and the adjacent countries.

(*h*) Great names.

Clive, Hastings, Mornington, Sir A. Wellesley (afterwards D. of Wellington), Havelock, Outram, Lawrence, Lord Dufferin.

(*i*) Under British direction it may reasonably be hoped that the distress consequent upon (1) the prevalence of cruel superstitions, (2) the poverty of the "ryot," and (3) the occasional prevalence of famines will be gradually subdued, and that as education progresses the native population may prove worthy of a large and increasing share in the works of local administration and national control.

Australia.

(*a*) An island continent in South Pacific Ocean.

Natural advantages.

Parts only are fit for corn and fruit-growing. Huge flocks of sheep; but prevalence of drought greatly injures the pastoral industry.

Climate.

One of dry heat, but land is fertile near coast.

Rivers.

Murray, Fitzroy, Flinders, Swan.

Mountains.

The Dividing Range within 200 miles of the east coast. Highest part—Australian Alps 7,000 feet.

(*b*) Development.

New South Wales, the earliest founded colony, dates from the end of the 18th century.

The others were established in the first half of the 19th century (except Queensland—later). Hardships of early explorers. Gold discovered. Great rush of miners. Convict settlements.

(*c*) Statistics.

Area 3,000,000 square miles. Population, 4½ millions British, 30,000 natives.

Chief Towns.

Melbourne, Sydney, Brisbane, Adelaide, Perth.

(*d*) Character of Inhabitants.

Whites of British descent, active and vigorous. Natives brown with curly hair—a low type engaged in hunting and war.

Religion.

Mostly Protestant.

Education.

On progressive lines.

(*e*) Produce.

Gold, wool, copper, grain, fruits.

Manufactures (Victoria).

Leather, woollen goods, butter.

Commerce.

Exports—wool, gold, wheat, sugar.
Imports—timber, iron, manufactured goods.

Railways.

Roughly 10,000 miles. Nearly all the property of the State. Overland Telegraph 2,000 miles long. Roads defective.

(*f*) Great names.

Phillips, Eyre, Burke, Wills, Murray, Stuart, Reid, Barton.

(*g*) Australian Commonwealth, founded January 1, 1901.

(*h*) Chief natural obstacle to progress: the defective rainfall. If engineers can overcome this, agriculture in various forms seems likely to develop on a large scale, though considerable portion of the interior are desert.

The Rhine.

(Compare with scheme in § 380.)

(*a*) Flows W.N.W. across Europe—rises in Switzerland—separates that country from Germany—flows through Germany and the Netherlands to the North Sea.

(*b*) Rises in Mount St. Gothard—N. to Lake Constance, then W. over falls of Schaffhausen to Basel—receives the Aar on its left bank—turns N. and flows between the Vosges and the Black Forest—receives the Neckar and Main on right bank—turns W. at Mainz and N. at Bingen—receives Mosel on left bank, at Coblenz—becomes a slow, winding stream—turns W. at Nimeguen—forms delta with the Yssel and Maas.

800 miles in length—navigable for steamers from Mannheim, also below Lake Constance.

(*c*) Once a boundary of the Roman Empire—Caesar keeps Germans from crossing—the Franks cross and give their name to Gaul—long disputes between Germany and France culminate in 1870, when Germany takes both banks, from Basel to the Dutch frontier.

Basel (important railway centre), Mainz and Coblenz (great fortresses and wine depôts), Bonn (university), Cologne (cathedral and manufactures), Düsseldorf (river-port and manufactures), Rotterdam (sea-port).

(*d*) Forms rich alluvial plain of Holland, and with its tributaries taps the whole of W. Germany—supplies the water for manufactures in Lower Rhine Valley.

(*e*) Beauty of Lake Constance—the falls of Schaffhausen—the Rhine Highlands—lovely valleys, steep cliffs, romantic crags, terraced vineyards.

"The Rhine is as rapid as the arrowy Rhone, as broad as the Loire, as hemmed in as the Meuse, as tortuous as the Seine, as clear and green as the Somme, as historic as the Tiber, as regal as the Danube, as mysterious as the Nile, as full of legendary story and historic associations as the Indus or Ganges."

The Andes.

(*a*) Extend from north to south along the west shore of South America.

(*b*) Northern Andes (to the knot of Pasco) includes three mighty volcanoes, Antisana, Cotopaxi, Chimborazo—all over 18,000 ft. high—a triple range. Central Andes (to the tropic of Capricorn)—two parallel chains—the knot of Cuzco (three times the size of Switzerland)—Ilimani (24,000 ft.), and Sorata (24,600 ft.). Southern Andes—single chain—Aconcagua (23,000 ft.). Length of chain — 4,800 miles. Average breadth—40 to 350 miles. Average altitude, 12,000 ft.—twenty peaks over 19,000 ft. high.

(*c*) Of little historical importance—politically they separate the eastern from the western states and largely prevent communication.

(*d*) Create the climate of South America.—In the north and east they intercept the north-east and south-east trade winds and precipitate rain on the east side—desert of Atacama on the west. In the south intercept the "brave west winds" and precipitate rain on west slopes, creating the Patagonian desert on the east. Rich in mineral treasures. Gold in the West Andes of Colombia, silver amid the heights of the mountains, famous mines at Potosi in Peru, and at Copiapo in Chili. Platinum, quicksilver, iron, tin, and lead are also found.

(*e*) Many slopes are destitute of vegetation—varied colours of soils in strong contrast—the effect produced is one of awe rather than of delight—western side rich in forests—east is dry and bare of wood.

CHAPTER XXVIII.

REFLECTIVE COMPOSITION.

THE ABSTRACT THEME.

381. In the preceding chapters the subjects discussed or to be discussed were in the main such as require for their adequate treatment merely clearness of expression and orderly arrangement of facts; they were chiefly narrative or descriptive, becoming reflective only when the writer might desire to generalise, draw parallels, or form conclusions.

In dealing with subjects such as the passions and affections—courage, fear, love, hatred, etc.—which are abstract, the method of treatment must be almost entirely reflective. And as opinions on any abstract subject vary widely, so will the methods of treatment. The same forms of argument, the same sub-divisions of the subject, cannot be rigidly applied to all abstract themes; and whilst the learner is advised to begin on the following lines, the more practised writer may pursue a course of his own.

In general, the theme will consist of a definition explaining the nature of the subject, a judgment which will embody the writer's opinion thereon, and arguments in support of this judgment. The following general model is suggested—

(1) Introduction (may frequently be omitted).
(2) Definition or particular explanation.
(3) Judgment or opinion.
(4) Arguments confirming the judgment.
Its utility or benefit to society.

(5) A simile or comparison.
(6) An example.
    An illustration from history—an anecdote—quotation—proverb.
(7) Conclusion.
    Exhortation.

382. The **definition** should express in simple words the nature or quality of that with which we are dealing. It must not consist of a single word synonymous with the given term, and neither that term nor any of its derivatives must appear in the definition.

Thus to say "courage is bravery" or "courage consists in doing courageous deeds" does not constitute a definition. When we say "courage is that mental quality which enables us fearlessly to meet dangers and attempt to repel them," we bring out the two points which are necessary in an exact definition, (1) the general nature, and (2) the particular nature of the term to be defined. The general nature, "a mental quality," is that which courage has in common with other mental qualities, such as pride and fear, whilst the latter part of the definition particularises courage, that is, differentiates it from other mental qualities. The etymology of the word is often useful in amplifying a definition.

Compare the definition of an island: a piece of land (*general*) surrounded by water (*particular*).

As the whole method of treatment of the theme will be based on the **judgment** or **opinion**, too much consideration cannot be given to this section. Do not lay down a strongly personal judgment: take a calm and unprejudiced view of the subject. Thus in writing on "Pride" do not rashly state, "Pride is a weakness always to be avoided," and then as your theme progresses remember that there are pardonable, nay, laudable forms of pride.

In the **arguments** the reflections will be set forth on which you based your judgment: if you have stated that a quality is good or bad, of universal or particular benefit, show how you formed this opinion.

To prevent the theme from degenerating into a series of plain, unvarnished statements resembling a mathematical exercise rather than a literary production, endeavour to introduce a suitable **simile** or **comparison**.

A knowledge of history should furnish a suitable **example**. It will not be necessary to give an anecdote, a quotation, and a proverb, all in the same theme: select whichever is most appropriate.

The **conclusion** will summarise the previous matter, and will generally contain advice as to the desirability of cultivating the particular quality.

383. Another branch of the abstract theme is that species of composition involving discussions of moral and philosophical subjects, abstract relations and intellectual qualities. In dealing with subjects such as these the learner should from the beginning try to arrange his thoughts in an orderly and logical fashion. The method of treatment will, however, naturally vary according to the subject and the thought of the writer, but in general the beginner will find it a help to clearness of thought if he endeavours to arrange his ideas upon the following lines:—

(1) The composition should begin with an introduction containing some general statement of the subject or some general remarks which it suggests. If the subject is put in the form of a quotation, a suitable introduction would consist of a statement of the source of the quotation, if known, and a brief paraphrase.

(2) The introduction should be followed by an enumeration and statement of different views which may be held on the subject.

(3) The writer should then proceed to consider the different views as impartially as possible, giving (where possible) the reasons for and against them, and showing in which direction his own feeling lies, but he should studiously avoid the intrusion of his own personality, and should be moderate and restrained in his judgments. Illustrations from history or from personal knowledge should be given where possible.

(4) The conclusion should be a summary of the results arrived at in the previous discussion, and should contain such final reflections as occur to the writer. The close must be a natural one.

By way of illustration we give the following outline for an essay on

"Peace hath her victories
No less renowned than War."

Introduction.—Source of quotation (Milton's *Sonnet to Cromwell*)—now a proverb—its meaning—everyone talks of the victories of war—few discuss those of peace.

Details:—

What are the victories of Peace?

Triumphs over Nature, disease, ignorance, oppression, etc.

Victories over Nature.

(*a*) Engineering: bridges, tunnels, viaducts, locomotive machinery, etc.

(*b*) Scientific discoveries: telegraph, telephone, etc.

Victories over Disease.

Sanitary reform, vaccination, anaesthetics, etc.

Over Ignorance.

Free education, university extension, better management of prisons, workhouses, etc.

Over Oppression.

Abolition of slavery, vindication of right of free speech, franchise, etc.

Names of heroes of Peace.

If not given in preceding paragraphs: Newton, Watt, Arkwright, Stephenson, Kelvin, Edison, Harvey, Jenner, Pasteur, Wilberforce, etc.

Conclusion.—Many of these victories quite recent—no loss or bloodshed—much remains to be done: consumption, cancer, etc.

TEST PAPER 22.

1. Write themes on the following subjects, making use of the appended outlines if necessary.

Anger.

What is meant by the term anger?—Does this passion produce any visible effect on the person?—If so, what?—What opinion have you to deliver respecting this passion?—What are its usual effects?—Find, in some natural object, a resemblance to the effects of unrestrained rage—Give an example from history—Mention some of the best modes of regulating this passion, or of avoiding its occasions—Its effects on society—Draw a contrast between a man of a calm, placid temper, and one of a hasty, irritable disposition—Show the advantage, under as many heads as possible, of regulating the angry feelings of our nature.

Perseverance.

How do you define perseverance?—Is it a commendable quality?—In what does it differ from obstinacy?—What are the certain results of this virtue?—Mention the bad effects of a contrary quality—Can you find any comparison in the works of nature?—What examples may be cited from history to prove what may be done by perseverance?—Is it a quality necessary to all persons?—Conclusion.

Punctuality.

The derivation and signification of the term *punctuality*—What are its advantages? and what the disadvantages resulting from a want of it?—What do we lose by being unpunctual?—and what is the loss to those to whom we fail to fulfil our engagements?—Reflections and motives which should induce us to practise punctuality.

Wealth.

General acceptation of the term *wealth*—What is required of the wealthy?—In what light should they consider themselves?—The disadvantages of misapplied wealth—The injustice of extravagant expenditure—The temptations of the opulent—The opportunities of doing good to individuals and communities—Mistaken notion that wealth produces happiness—A competency preferable.

Truth.

What are the advantages of truth and sincerity?—Which is preferable, appearance or reality?—The best way of appearing to be virtuous—The character of a dissembler, and the difficulty of dissembling for a long time—Practical truth in the common affairs of life—Honesty the best policy—Contrast between the weakness of deceit, and the strength of integrity—The consistency of truth, and the trouble in which falsehood involves us—Conclusion.

2. Write a theme on one of the following subjects—

Obedience
Disobedience
Poverty
Economy
Extravagance
Pleasure
Pain
Contentment
Modesty
Insolence
Courtesy
Benevolence
Gratitude
Morality
Respect
Flattery
Pity
Mercy
Beauty
Fashion
Hope
Fear
Pride
Humility
Virtue
Vice
Temperance
Intemperance
Piety
Ambition
Duty

3. Write themes on the following subjects, using the following outlines where necessary—

[N.B.—These subjects admit of this method of treatment, but in general are more suited for an essay.]

Education.

What do you understand by the word Education?—Its derivation?—Amplify—Is it a subject of importance?—Why?—What was the opinion of the ancients on this subject?—Does the subject occupy much attention at the present time?—Is it universally considered of consequence?—Why?—In this country what do our daily observation and experience teach us on this head?—What are the effects, both on mind and body, of education?—Draw a contrast between an educated and an uneducated person—Show the advantages—and disadvantages—bodily—mental—Conclusion.

Poetry.

What is poetry?—its origin?—its date?—Metre—Rhyme—Object of poetry—Original function of poetry—Various kinds of poetry—heroic—lyric—didactic—epic, etc.—The difference between poetical and prose language—Conclusion.

History.

What is history?—What are its uses?—How is it divided?—ancient and modern—What lessons may be drawn from a proper study of history?—Quote from Pope: "The proper study of mankind is man"—Mention the names of the principal Greek and Roman historians and their works—Can England boast of many great names in this department of literature?—mention them and the subjects of their writings—Conclusion.

Music.

What does music express?—Is it an art or a science?—Mention the different styles of music—dramatic—religious—martial, etc.—What are their respective effects?—The general influence of music—instrumental—vocal—melody—harmony—The music of the ancients—Modern music—The Italian, German, and other schools of music—Names of great artists—What should be the object proposed in cultivating this art?—Conclusion.

Knowledge.

How are we to consider knowledge?—What influence does it give us over others?—Is it possible to be well-informed upon all subjects?—On what subjects should we make it our duty to inform ourselves?—Against what evils should we guard in acquiring knowledge?—What should be the final object of all knowledge?—Conclusion.

Travelling.

The object of travelling—The pleasure of visiting foreign countries—Learned men among the ancients were all travellers—Mention names—The chief means of acquiring knowledge—Travelling among the moderns—navigation—railroads—English mania for travelling—The proper disposition for acquiring information—The general advantages of travelling—Increase of knowledge—Removal of prejudices—Conclusion.

4. Write themes on the following subjects—

Sculpture, language, science, literature, engraving, health, success, money, theology.

5. Write themes on the following, using the outlines supplied:—

(*a*) "*There is Nothing New Under the Sun.*"

Introduction.—Explanation of sense in which the title is to be taken, nothing "absolutely new," no *creative* power in man.

The popular view.

Food—dress—entertainment, etc.

The scientific view.

"History repeats itself"—laws, physical features remain almost unchanged—habits, manners, and morals only slightly modified with advance of civilisation—evolution.

Original work may be considered "new" from one point of view—Röntgen rays—wireless telegraphy—newly discovered elements—colour photography—hygienic methods—inventions.

Reflections.—Resources not exhausted—research should be encouraged—a consequence, though but the summation of the antecedents, may be really "new," etc.

(*b*). *The Choice of a Profession.*

Introduction.—Difficulty of choosing at an early age.

We should watch for signs in the inclinations for particular study, technical work, etc.

Dispositions best suited for particular professions and callings, the Christian ministry, the bar, medicine, commerce, army, navy, etc.

Advantages and disadvantages of various professions.

Young people are often attracted by the stage or army—without actual qualification.

Reflections.—Any profession better than idleness—people of means should engage in philanthropic, municipal, or political work.

(*c*) *Summer.*

Introduction.—What the word conveys to (*a*) an Englishman, (*b*) an inhabitant of the tropical regions, (*c*) one in the Arctic Regions.

Summer is a desirable season in England.

The popular season—nature—open-air life—the garden an endless source of pleasure—the trees—the birds—fruits and flowers—a note of colour in our costumes rarely met with in England—botanical and geological excursions.

Athletics.

Cricket—lawn-tennis—the river.

Compare with winter sports.

Different aspect of large cities in summer.

People go to the country, seaside, or the Continent—theatres close—open-air entertainments.

Summer on the Continent.

Dining in the open-air—concerts, etc.

Reflections.—The sun in its glory—life in its prime, etc.

(*d*) *Travelling To-day and One Hundred Years Ago.*

Introduction.—Picture our ancestors of one hundred years ago viewing a modern express train, motor car, or steamship.

Methods of travelling one hundred years ago.

(*a*) The stage coach—pleasant outside in good weather—picturesque country inns—coach unpleasant inside—reasons—other disadvantages—expense—dangers of the road—great loss of time.

(*b*) Riding on horseback.

(*c*) Sailing vessel.

Modern methods.

Railway train—its comparative safety—luxurious travelling—dining and sleeping cars—speed, etc.

Cycles and motor cars.

Steamship.

Results of modern methods.

Field of travel now much wider—travelling cheaper and within reach of all—Switzerland, etc.—Voyage round the world.

Reflections.—Influence on mind and manners—promotes better understanding between nations—healthy exercise—forecast of future—electric power—aeroplanes, etc.

6. Write themes on the following—

(*a*) "Order is heaven's first law."
(*b*) "The rank is but the guinea's stamp."
(*c*) "Knowledge is power."
(*d*) "The path of duty is the way to glory."
(*e*) "The value of obstacles."
(*f*) "We live in deeds, not years."
(*g*) "Procrastination is the thief of time."
(*h*) "Sweet are the uses of adversity."

CHAPTER XXIX.

REFLECTIVE COMPOSITION—*continued.*

HISTORICAL AND LITERARY SUBJECTS.

384. Under the head of Narrative and Descriptive Composition we have already treated of certain kinds of historical and geographical subjects: in this chapter we propose to deal with subjects which, though requiring for adequate treatment a knowledge of historical or literary facts, are in the main reflective, and serve as a test not only of the learner's general reading and knowledge, but also of his ability to reason from cause to effect, and to criticise and judge what has been written by others.

In this class of composition the first step in each case should be the preparation of the **outline** mentioned in §§ 355 (1) and 356 (1). To prepare this outline the learner should begin by jotting down the facts known to him as bearing on the subject; these must serve as the basis of his essay. When he sees exactly in what position his knowledge stands, he should next proceed to write down **suitable headings** indicating the reflections which these facts suggest, and he should then classify and arrange under these headings the facts which illustrate and support his views. In arranging the headings for expansion into paragraphs, the learner must be careful that the headings are related one to another in thought as branches of the same subject: if one heading naturally suggests another, so much the better.

NOTE.—If the learner has a sound knowledge of history he will be able as a general rule to omit the preliminary analysis of his knowledge and may at once write down headings, filling in the points under them. Often the subject may be of such a character as to render the analysis unnecessary, the headings being obvious, as in No. (2), § 385.

In developing the headings, the learner may make each the **subject of a paragraph**; or, if necessary, he may make it the subject of several paragraphs, each paragraph however dealing with a new phase or division of the heading, for the rules as to the unity and coherence of the paragraph (§ 317) must be carefully observed. It is not necessary that each paragraph should suggest the following one, for such a method of composition would tend to looseness of thought and encourage wandering from the subject, but there must be some connection between succeeding paragraphs, either by way of **explicit reference**, or by **continuity of thought**. If the writer observes these precautions he will easily attain that **unity** which is as essential to a long composition, as it is to a single paragraph or to a sentence.

Where the length of the composition is limited, the learner will often find it impossible to treat adequately every phase of a wide subject. In that case he will often be called on to compress judiciously his remarks, and it will be necessary for him to deal only with such of the more important aspects as his time will permit. Unimportant details must be wholly omitted, and the learner must try to treat the different parts of the subject according to their **relative importance**.

In order to illustrate the foregoing remarks let us suppose the learner is asked to write a short composition, limited to five or six hundred words, on "The results of the Norman Conquest." Probably he is familiar with the history of the time, and he plunges at once into the subject. The first thing that occurs to him is the fact that a new dynasty was placed on the throne. He states that, and then goes into an account of the doings of William I. He tells how the land was parcelled out among William's followers, and describes at great length the Feudal System, perhaps showing the modifications introduced by William and winding up with an account of Domesday Book. If he has been at all full on this point most of his space is gone. He now proceeds to dwell upon the oppression of the English by their conquerors, refers perhaps in one paragraph to the introduction of foreign prelates into the Church, perhaps to the Norman influence on the language, and on the civilisation and social life of the English. His remarks on the last named questions are necessarily very brief, and he winds up with some general reflection on the great benefits to the country of the Norman Conquest.

Such an essay as the foregoing would, even though written in good grammatical English, lose many marks owing to its lack of proportion. It leaves out of sight altogether the fact that the great permanent results of the Conquest were the unification of England, and the evolution in the country of a new race with new characteristics, new manners, new interests, new ways of thinking, and new ideals. It exaggerates the importance of the Feudal System by making that one of the chief results of the Conquest, whereas Feudalism was only developed by the Normans, and had been steadily growing up in England before the Conquest. Again, the important effects on the Church and the language are relegated to a subordinate and insufficient place, while no attempt is made to consider whether the Conquest was beneficial to the country or not.

Let us take another example. Suppose the subject proposed is: "Your favourite hero in prose fiction." Here the incautious and inexperienced writer begins by plunging at once into an account of the part played by the hero in the book in which he figures. But such a synopsis is difficult to keep within reasonable limits, and the writer finds after a little that he is rapidly using up his space and the time at his disposal, and probably that if he continues on the same lines he must greatly exceed the prescribed limit. He must therefore either begin again on another plan or cut short his account. Time will not permit the former course, so he adopts the latter; compresses the rest of the action into a few sentences and then winds up with some general remarks on the character of the hero. As a result the essay is defective in arrangement and proportion, and the writer has failed to show that he is able to think clearly and to express his thoughts adequately.

If on the other hand a careful scheme had been prepared in the first instance, and definite limits had been marked out for the treatment of each part the result would have been quite different. For instance, a little thought would have suggested some such scheme as the following:—

(1) Meaning of hero and different applications of the term. Writer's selection of a favourite. Title and author of work in which he appears. (About 50 words.)

(2) Who and what he was. His part in the action. (100-150 words.)

(3) In what sense he is a hero. Why he is to be admired. His qualities. Illustrations by reference to incidents in the story. Contrasts with other characters. (200-250 words.)

(4) Conclusion. General impression which this character has produced upon the writer. Is his life a model for imitation?

We will now work out in outline a few historical and literary subjects as models for imitation by the learner. The object is to suggest methods which may be generally applied to subjects of the kind under discussion, and not to lay down any hard and fast lines.

385. A. Historical Subjects.

(1) *A comparison of Alfred the Great with William the Conqueror.*

The first step is to find out how much we know about the two men to be compared. We begin with Alfred and note the following:—

Age in which he lived—condition of England at the time—the Danes—Alfred's early life—his services to his brother—his accession to the throne in 871—his difficulties—defeat of the Danes and treaty of Wedmore—partition of England—Alfred gives up all England north of the Thames and east of the Watling Street—he now turns his attention to the consolidation of his kingdom—builds a fleet and reorganises the national militia or *fyrd*—codifies and amends the laws, maintains justice—encourages learning and fosters education and religion—learns Latin—translates well-known works from Latin into English—founds schools and monasteries—brings learned teachers from abroad—encourages exploration—aims in all things to promote the good of his people—effects of his rule shown by (1) defeat of later invasions of Danes in his reign, (2) the reconquest by Edward the Elder of the territory ceded to the Danes—his memory revered by later ages—Layamon called him "Engelondes deorling"—Freeman says "There is no other name to compare with his; he is the most perfect character in history."

With regard to William we note the following:—

His early succession to the duchy of Normandy—his struggles with his nobles and with the King of France—his success—his strong government—his extension of his dominions on the Continent—his relationship to Edward the Confessor—his claim to the English succession the result of ambition—his victory at Senlac and conquest of England—his treatment of the conquered people—harrying of the North—his policy towards his nobles and the Church—his strict administration of justice—his treatment of rebels—his violent temper and greed for money—his indifference to human suffering—his passion for the chase and his terrible forest laws—his quarrels with his son Robert—his work towards the unification of England—his character as given in the Chronicle.

These facts, which can be gathered from any text-book of history, should serve as a basis for the composition. The next step is to prepare an outline utilising what we know. This may be done in the following way:—

(1) *Introduction.* General remarks on kings who have been called great. Both Alfred and William in one sense entitled to the name.
(2) Achievements of the kings compared. What Alfred did for Wessex and William for Normandy and England.
(3) Similarity in their early careers. Each called to the throne early. Each had to face circumstances of great difficulty. Each emerged successful from the trial.
(4) Difference in aims and characters of the two men. Alfred governed by love of his people; William's chief motives, ambition and personal aggrandisement. Alfred amiable,

studious, pious, devoted to the pursuits of peace, ahead of his times; William fierce, cruel, revengeful, impatient of opposition, a terrible man to his foes, indifferent to human suffering, a lover of war and the chase, and essentially the man of his time.

(5) The two kings alike in their encouragement of learning and religion, their care for commerce and trade, their strict administration of justice, and their care for the laws. But even in these things their methods essentially different.

(6) Conclusion. General summary. Alfred the beloved king of a free people; William the despot hated by a conquered and subject race. Both however, though in different ways, left a lasting impress on the country they ruled.

(2) *The American War of Independence.*

In this subject we can dispense with the preliminary analysis of the facts and proceed at once to prepare our outline.

(1) Introduction. Under this head the position of the American Colonies should be described, and reference should be made to the Anglo-French struggle in America (1755-1760) and its results.

(2) Causes of War. Navigation Acts. Attempts to tax Colonies. Reflections on the attitude of the parties.

(3) Stages in quarrel to outbreak of hostilities. These should be stated very briefly.

(4) Stages of the War. Two periods: (1) Bunker's Hill to Saratoga, (2) Saratoga to Yorktown. Intervention of French. Reflections on British management of the War. Causes of British failure.

(5) Results of the War. Dismemberment of British empire in America. Establishment of a new nation. Reaction of War on France.

(6) Conclusion. Lessons learned by Great Britain from the War. Changed colonial policy.

386. Literary Subjects.

In dealing with literary subjects the learner will often find the preliminary analysis of his knowledge absolutely essential. Thus, supposing he is asked to write on "The poetry of Tennyson," he should at once proceed to write down the names of all the poems he has read and of those of which he has only read accounts and criticisms. He should then classify them according to subject and character. The next step will be to jot down descriptive notes of the different classes, with such criticisms as his reading has suggested to him, or as he has learned from standard authorities. Here he will find it best to give his own impressions, even though these differ from those of the critics, for reasonable independent judgment is always better in an essay than second-hand criticism. He will then be able to draw up a suitable scheme.

We now give the following outlines. The learner should study these carefully, and expand each into a complete composition. He should also note in each case the scheme upon which the outline is built up.

(i) *The Poetry of Scott.*

(1) *Introduction.*—Scott one of the most widely-read of English poets. His popularity greatest with young people, who are stirred by his narrative power and vivid descriptions. His lack of passion and indifference to the problems of life cause him to be neglected by older people.

(2) Scott's poetry, like his prose, nearly always deals with the past. Different kinds of poetry cultivated by Scott.

(*a*) Romantic epics: Titles of poems; subjects (always bearing on history), metre, style; wonderful descriptions of scenery; his characters types rather than actual personalities.

(*b*) Ballads: Successful imitations of old folk-ballads; simple metres; use of the supernatural; atmosphere of awe and terror.

(*c*) Lyrics: Contain some of his best work; express the feelings of simple natures brought face to face with the great facts of love and death. Many found in the novels or the romantic epics; examples—*Coronach*, "Where shall the lover rest?" Madge Wildfire's song.

(*d*) Two plays, a tragedy and a comedy: unsuccessful; reasons for this (characters unreal, technique defective, etc.).

(3) *Conclusion.*—Scott less great as a poet than as a novelist: sameness about romantic epics when compared with the wonderful

variety in his novels: always wholesome, breezy, and chivalrous, with a cheerful outlook upon life, but unable to depict human passion and feeling with any great power.

(ii) *Women Writers of Prose Fiction.*

(1) *Introduction.*—Women as a rule are more successful as novelists than as poets. Reasons. Great names are those of Jane Austen, Charlotte Brontë, George Eliot, Mrs. Gaskell, Mrs. Humphry Ward.

(2) Characteristics (style, plots, etc.) and chief works of each.

(3) Points of similarity (*e.g.* minuteness of detail in Mrs. Gaskell and Jane Austen).

(4) Points of contrast (*e.g.* grim irony of Charlotte Brontë and kindly humour of Mrs. Gaskell).

(5) Weak points of the woman's novel.

Heroes usually unconvincing (notable exception, Roger Hamley in *Wives and Daughters*).

Tendency to superabundance of detail or overcrowding of stage (*Middlemarch*).

(6) Development of the woman's novel.

Earliest writers (Fanny Burney, etc.) wrote novels for pleasure; gradual introduction of purpose (Mrs. Humphry Ward's *Marcella*, etc.).

Earliest writers (Jane Austen) used different variations of same theme; gradual introduction of variety of subject.

(7) *Conclusion.*—From days of Fanny Burney onwards, chain of women writers of prose fiction almost continuous: their loss would leave our literature appreciably poorer.

(iii) *The Essentials of a Good Novel.*

(1) *Introduction.*—It has been said that every man has within himself (from his experiences and recollections) the material for at least one good novel. Yet there are few really good novelists. Reasons.

(2) The essentials of a good novel are numerous:—

(*a*) Plot: Must be clear, interesting, not too complicated. Treatment of under-plot, if any.

(*b*) Characters: Must be well defined, not bewilderingly numerous, have distinct outlines without being mere types.

(*c*) Style: Must be easy, free from affectations and mannerisms.

(*d*) Moral or purpose (if any) should be apparent from the development of the plot; the reader should not be preached at.

(*e*) Historical novels and stories of provincial life need special knowledge; must present accurate pictures of the period or of local customs and manners.

(*f*) Title: Should be such as to excite interest without revealing too much of the contents and character of the book.

(3) *Conclusion.*—Though there are many very readable novels which do not fulfil all these conditions, yet it will be found that the best works of the best authors do. Examples.

TEST PAPER 23.

1. Write not more than 600 words on each of the following subjects, using the given outline as a basis for your work.

(i) *The Balance of Power among European States.*

Introduction.—No state should be so strong as to overawe all others —case of Roman Empire—Napoleon and France.

History.

The principle first really recognised in Tudor period—England arbiter of peace between France and Spain—later instances: War of Spanish Succession to prevent France from becoming supreme—struggle against Napoleon.

Present position.

European States arranged on the whole in two parties—leading states—comparative wealth and resources of allies—reasons for present alliances and understandings—influence of colonies—attitude of Britain towards Continental alliances.

Effects.

Weaker states strengthened owing to jealousies of allies—trade and intercourse assured—makes for peace owing to varied interests at stake—effects on international disputes—leads to increased expenditure on armies and navies.

Reflections.—Questions of commercial supremacy—outlook for future.

(ii) *The Influence of Rivers upon Human Intercourse.*

Introduction.—Mankind derives both pleasure and profit—courses marked by villages and towns.

Ancient Times.

Man drawn to rivers for water, fish, advantages for cultivation and travel—lead to formation of communities.

Modern Times.

(*a*) Profit—motive power, irrigation, transport—artificial rivers—harbours—strategic importance—easy access to interior.

(*b*) Pleasure—aquatic sports—fishing—scenery.

(*c*) Examples : Nile—Ganges—Thames—St. Lawrence.

Reflections.—Modern civilisation and commerce largely promoted by presence of rivers.

(iii) *Ocean High Roads.*

Introduction.—Usual tracks followed by ships well defined—ships of all nations found on them.

High Roads of Former Times.

Confined to Mediterranean and coasts of Europe—discoveries of Cape route to India, and of America—opening of Suez Canal.

High Roads of Modern Times.

Chief modern ocean routes—reasons—attempts to open out fresh roads—North-West Passage—Panama Canal.

Importance of safeguarding them—lighthouses and charts—pirates—time of war.

Control.

No nation has complete control—England's strategic possessions—strongest naval power has the advantage.

Reflections.—Compare ships with railways, in comfort, safety, and speed.

(iv) *Triumphs of Navigation during the Tudor Period.*

Introduction.—Tudor Period, a general time of advance in knowledge.

Navigation of Middle Ages.

Limits of known world—voyages restricted to coasts and to Mediterranean.

First stage in Tudor Period.

Discoveries—Columbus—Cabot—Da Gama—objects and results—increased size of ships—the Great Harry—better fitted.

Second Stage.

Development and exploration—Drake's Voyage to Panama 1572—round the world 1577-80—Raleigh.

Results.

Impetus to commerce—colonisation—science of navigation improved—fresh comforts and luxuries introduced.

Reflections.—England's prosperity to-day largely results from the ventures of Tudor Period.

(v) *The Place of England in the History of European Civilisation.*

Introduction.—Most countries have aided in advancement of civilisation—England's part very important in modern times.

In Earlier History.

Learning in England influenced the continent in the seventh and eighth centuries—influence of Danes and Normans on England—England's part in continental politics of Middle Ages.

In Modern History.

Effect of Reformation in England—rapid development of higher ideals—religious toleration—spread of education—the Royal Society—interference on behalf of Huguenots and Piedmontese—opposition to savagery of French Republicans—support of Greeks—emancipation of slaves—political reforms—inventions.

Results.

England in van of progress—model to other states in many respects.

Reflections.—Persevering and enquiring spirit of the English has helped to raise England.

(vi) *The Revival of Learning in the Sixteenth Century.*

Introduction.—Meaning of Phrase.

Causes.

Constantinople taken by Turks, 1453—Greek teachers fled to Italy—dispersal of manuscripts—revived study of classics.

Influencing Circumstances.

World tired of narrow mediaeval notions—invention of printing—maritime discoveries.

Immediate Results.

Renewed interest in literature—development of art and architecture—broadened views—consequent scepticism regarding Rome's authority—Reformation in Germany and England.

Remoter Results.

Establishment of schools and colleges—spread of education—breaking away from former traditions in Church and State—improved social conditions—enriched vocabularies—development of independent spirit.

Reflections.—All modern knowledge and mental advancement rest on revival of learning.

(vii) *Thackeray as a Painter of English Life and Manners.*

Introduction.—Thackeray one of the three great novelists of the early nineteenth century—to him and to Dickens we owe much of our knowledge of the English social life of that period.

Writings which portray contemporary or recent English life and manners are *Vanity Fair*, *Pendennis*, *The Newcomes*, *History of Philip*, and many smaller sketches. In *Esmond* and the *Virginians* he turns to the historical novel, and paints English life and manners in the eighteenth century.

Subjects.

Confines himself mainly to the lower rank of "Society," the upper middle class and the servant class—almost every representative of the former class to be found in his works—some of these types have vanished now (*e.g.* Anglo-Indian "Nabob")—English, not insular—fond of satirising the Englishman abroad.

Methods.

Usually makes one or two family groups the centre of attraction (*e.g.* Sedleys and Crawleys in *Vanity Fair*)—wonderful power of painting domestic life—family jealousies and disagreements no less than family affection—fond of a sort of running commentary upon his characters.

Style.

Abounds in wit and satire, but is always kindly and in good taste; sympathy deep, and never affected or mawkish. His characters are real persons, not types. Not a reformer like Dickens, but a faithful historian of life.

Conclusion.—Though dealing with ordinary life in a simple and unaffected way, Thackeray has proved inimitable. This individuality and his wonderful insight into character, especially that of women, make him one of the great masters of English fiction.

(viii) *Notable Heroines in Prose Fiction.*

Introduction.—Some authors famous for their heroines—Scott and George Eliot conspicuous examples of this—with Dickens the reverse is the case.

Selection of notable heroines :—

(*a*) Scott: Jeanie Deans, Amy Robsart.
(*b*) George Eliot: Maggie Tulliver, Dinah Morris.
(*c*) Charlotte Brontë: Jane Eyre, Shirley.
(*d*) Thackeray: Becky Sharp.

Short sketch of each, bringing out :—

(*a*) Contrast in the two selected from Scott.
(*b*) Similarity in the two selected from George Eliot.
(*c*) Points in common between Jane Eyre and Becky Sharp; independence, initiative, etc.

Conclusion.—Many others might be added, but these are sufficient to show the varied types of women who have been accepted as notable heroines; also, that a heroine is not necessarily of heroic character.

(ix) *The Theatre as a Means of Education.*

Introduction.—Education a wide term. Theatre officially recognised as a means of education in Germany—not so in England up to the present. Reasons (Puritan tradition, etc.).

Prejudice dying out.

Importance of seeing the right kind of plays—harmfulness of bad ones (lowering of taste, etc.).

Good plays as a means of education :—

(*a*) foster appreciation of (1) good literature (Shakespeare, etc.), (2) good music (Wagner):

- (*b*) awaken interest in social life of other centuries (Sheridan, etc.);
- (*c*) stimulate imagination;
- (*d*) develop the critical faculty (good and bad actors);
- (*e*) induce habit of concentrated attention;
- (*f*) by presentation of heroic characters, raise ideals.

It has been argued that it is just as valuable to read a play as to see it acted. Experiment proves that this is a fallacy (*e.g. Hamlet*, acted and read).

Conclusion.—A good play provides means of education not obtainable in any other way.

2. Write short compositions on each of the following:—

- (*a*) A comparison of Oliver Cromwell and Napoleon Bonaparte.
- (*b*) The social condition of England in the fourteenth century.
- (*c*) The Seven Years' War.
- (*d*) A comparison between Sir Robert Walpole and William Pitt the younger.
- (*e*) The results of the Wars of the Roses.
- (*f*) The influence of the French Revolution on the history of the nineteenth century.
- (*g*) The Crusades and their results.
- (*h*) The Stuart and Tudor dynasties contrasted.
- (*i*) Your favourite heroine in fiction.
- (*k*) The poetry of Tennyson.
- (*l*) The literary career of William Wordsworth.
- (*m*) Lyric poetry.
- (*n*) The study of poetry as a means of culture.
- (*o*) Your favourite novel and why you like it.
- (*p*) Your favourite poet and why you like his writings.
- (*q*) A play of Shakespeare's.

CHAPTER XXX.

THE ESSAY.

387. An **essay** has been defined as a literary composition intended to prove or illustrate a particular subject: a short treatise or dissertation, especially one on a subject of taste, philosophy, or common life.

In practice almost any subject may be treated in the manner of an essay, and the student is recommended, after reading this chapter, to rewrite as essays some of his compositions on subjects selected from preceding Test Papers, and to compare the results with his former work.

In the essay the writer is perfectly at liberty to select his own method and order of treatment, provided he does not violate the fundamental rules of composition; and in general no two essays on a given subject would agree in order and method. The fable and story, previously regarded as simple narrative, may now be expanded into an essay. This would be done by examining the validity of the truth which the fable or story is intended to convey, and illustrating it from history or literature. The style would not require to be so simple. It has been shown in § 384 that historical subjects may become subjects for reflection rather than narration, and descriptions of objects and phenomena may be supplemented by the moral and philosophical discussions which they suggest. The selection of the method of treatment must be decided by the particular purpose in view; which may be either to give specific information, or to produce a finished piece of composition. In an examination discretion must be exercised in estimating from the proposed title or question what is wanted. Thus, if a question runs "Write an account of the reign of Charles I.," the type is distinctly compound narrative; if the statement is "Write a *life* of Charles I.," minor historical details may give place to reflection, unless there be time for both; but if it reads "Write an *Essay* on Charles I.," the treatment will be largely reflective. In this case the writer would dwell on the monarch's private character; his shy and constrained manner, the untrustworthiness of his promises, his arbitrary rule, his vacillating methods, etc. A striking contrast may be drawn between the man and the monarch; as a private individual he was dignified, moral, active in manly sports, and a patron of the arts; as a monarch, contemptible.

388. It is usual in examination papers to give a **choice of subjects** for an essay. Consider the following question.

Write a short essay on one of the following subjects—

(*a*) The habits of the lion.
(*b*) Novel reading.
(*c*) King Alfred.

Here the majority of students would be likely to select (*c*), and for this reason an essay on (*a*) or (*b*) would come as a welcome change to a reader who had already gone through a large number of exercises. "The habits of the lion" would appeal to very few, for the average candidate would know but little on the point. "Novel reading," however, is a subject of which most people know something, and a few heads could easily be jotted down, as follows—

NOVEL READING.

1. Nearly everybody reads novels.
2. Reasons and motives for reading novels.
   A recreation—perhaps improves our English—conveys useful information—beguiles a railway journey.

3. Abuse of novel reading.
   Many people simply read to kill time, when they might be profitably employed.
4. Novels suitable for readers of various ages.
5. Facilities for novel reading.
   Now within reach of all—public libraries.
6. Reflections.
   Commendable within proper limits—should be alternated with serious literature or systematic study.

These heads, each of which can be expanded into a paragraph, could readily be multiplied, if required. They are sufficient to show that an essay on such a subject is within the powers of every student.

389. Essay-writing tends to improve the reasoning faculties. The student traces the connection between *cause* and *effect,* and must support his opinion by a regular and logical chain of argument. Dr. Johnson defined an essay as "a loose sally of the mind; an irregular, indigested piece; not a regular and orderly composition." This was doubtless true of the eighteenth century essays, but the present-day "educational" essay must not be written on these lines. The essays of Addison, Steele, Johnson, Goldsmith, and others were written at a time when this was almost the only form of occasional literature, and are strongly imbued with the personality of the writers, whose aim was to interest their readers and to be on "speaking terms" with them. And although these essays may not be taken exactly as models for our present purpose, they are valuable as examples of good English prose.*

390. A paragraph has been defined as an "essay in miniature," and the essential qualities, *unity, coherence, emphasis, and variety* are common to both paragraph and essay. The writer should therefore aim at securing these qualities (see § 317).

---

* Two good and inexpensive works are *English Essays*, with an excellent Introduction by J. H. Lobban (Blackie), and *The English Essayists*, with Introduction, Biographical notices, etc., compiled by Cochrane (Nimmo).

391. In essay-writing there are five distinct processes—

1. **Think!**
2. Make an **analysis.**
3. **Develop** the analysis into an **outline.**
4. Write the **essay.**
5. **Revise.**

392. Much more **thought** must be exercised before one begins to write out an essay than is necessary in simple narration or description. There may be either an abundance of ideas, or extreme paucity of material to work upon. The method of treatment is in the writer's own hands, and a careful selection of material directly bearing on the subject must first be made. When this has been digested, the next step is to make an analysis.

393. The **analysis.** This, as stated in § 384, will consist of a number of suitable **headings, each of which is to be expanded into a paragraph.** Strict attention must be paid to *logical sequence*; one paragraph heading should generally suggest the following. In writing down the analysis, leave between the headings a space which will afterwards be occupied by the outlines; it is well to make a complete analysis before adding these outlines. The analysis for "Novel Reading" (see § 388) would run—

1. Introduction.
2. Reasons and motives for reading novels.
3. Abuse of novel reading.
4. Suitable novels.
5. Facilities for novel reading.
6. Reflections.

394. The **outlines.** Under each heading of the analysis brief notes should now be jotted down indicating the ideas to be introduced illustrative of the particular section. Care must be taken that facts, statistics, and examples are placed in the most suitable paragraphs.

395. The **essay**. If adequate thought has been given to the subject, and a suitable analysis and outline prepared, the writing of the essay should give little trouble. Make up your mind at the outset with what degree of seriousness you intend to treat your subject, and endeavour to be consistent.

Be quite clear that you have grasped the exact meaning of the title, and if this is given in the form of a quotation or a lengthy and somewhat obscure statement, endeavour to reduce it into its simplest possible form, to substitute for it a simple paraphrase which embodies the fundamental thought. Thus, in an essay on

"Kind hearts are more than coronets,
And simple faith than Norman blood"

the fundamental idea is "gentleness of disposition" or "a gentleman" in the proper acceptation of the word. A lengthy discussion of "coronets" or "Norman blood" is out of place.

Compare the following—

"Look before you leap."—*Reflection.*
"All that glitters is not gold."—*Outward appearances.*
"The rank is but the guinea's stamp,
The man's the gowd for a' that."—*The qualities of a man are more than rank.*
"A fool and his money are soon parted."—*Caution in spending.*
"Evil communications corrupt good manners."—*Effect of evil surroundings.*
"Thrice is he armed that hath his quarrel just."—*Strong support of a clear conscience.*
"Evil is wrought by want of thought
As well as want of heart."—*Thoughtlessness: its evil consequences.*

Keep descriptive and narrative matter distinct from reflective matter: where the essay is mainly descriptive or narrative the introductory and concluding paragraphs are generally most suitable for reflections.

(*a*) *The introductory paragraph.* This should bear directly on the subject; and, if the proposed title is in an epigrammatic or an obscure form, a definition or elucidation forms a suitable introduction. The Introduction must not be too long. It should be interesting, and should strike the key-note of the subject. It may be that the statement in the proposed title is not universally true: in this case it is often better to state your view briefly at the outset. It is wiser not to attempt a startling or paradoxical introduction. With this caution in mind the learner may study the following introductions by Bacon, Addison, and Macaulay.

From Bacon's Essays.—

What is truth? said jesting Pilate, and would not stay for an answer. (*Of Truth.*)

Revenge is a kind of wild justice, which the more man's nature runs to, the more ought law to weed it out. (*Of Revenge.*)

It was a high speech of Seneca (after the manner of the Stoics) that "the good things which belong to prosperity are to be wished, but the good things that belong to adversity are to be admired." (*Of Adversity.*)

Travel, in the younger sort, is a part of education; in the elder, a part of experience. (*Of Travel.*)

Fortune is like the market; where many times, if you stay a little, the price will fall. (*Of Delays.*)

From Addison's Essays (in the *Spectator*).—

A man who publishes his works in a volume, has an infinite advantage over one who communicates his writings to the world in loose tracts and single pieces. We do not expect to meet with anything in a bulky volume, till after some heavy preamble, and several words of course, to prepare the reader for what follows: nay, authors have established it as a kind of rule, that a man ought to be dull sometimes, as the most severe reader makes allowances for many rests and nodding places in a voluminous writer. This gave occasion to the famous Greek proverb which I have chosen for my motto, *That a great book is a great evil.* (*Difficulties of Periodical Writing—Spectator*, No. 124.)

We all of us complain of the shortness of time, saith Seneca, and yet have much more than we know what to do with. Our lives, says he, are spent either in doing nothing at all, or in doing nothing to the purpose, or in doing nothing that we ought to do. We are always complaining our days are few, and acting as though there would be no end of them. That noble philosopher has described our inconsistency with ourselves in this particular, by all those various turns of expression and thought which are peculiar to his writings. (*How to employ Time—Spectator*, No. 93.)

There is nothing in which men more deceive themselves than in what the world calls zeal. There are so many passions which hide themselves under it, and so many mischiefs arising from it, that some have gone so far as to say it would have been for the benefit of mankind if it had never been reckoned in the catalogue of virtues. It is certain where it is once laudable and prudential, it is an hundred times criminal and erroneous; nor can it be otherwise, if we consider that it operates with equal violence in all religions, however opposite they may be to one another, and in all the subdivisions of each religion in particular. (*On Religious Zeal—Spectator*, No. 185.)

I have always preferred cheerfulness to mirth. The latter I consider as an act, the former as a habit of the mind. Mirth is short and transient, cheerfulness fixed and permanent. Those are often raised into the greatest transports of mirth who are subject to the greatest depressions of melancholy: on the contrary, cheerfulness, though it does not give the mind such an exquisite gladness, prevents us from falling into any depth of sorrow. Mirth is like a flash of lightning, that breaks through a gloom of clouds, and glitters for a moment; cheerfulness keeps up a kind of day-light in the mind, and fills it with a steady and perpetual serenity. (*On Cheerfulness—Spectator*, No. 381.)

Religion may be considered under two general heads. The first comprehends what we are to believe, the other what we are to practise. By those things which we are to believe, I mean whatever is revealed to us in the holy writings, and which we could not have obtained the knowledge of by the light of nature; by the things which we are to practise, I mean all those duties to which we are directed by reason or natural religion. The first of these I shall distinguish by the name of faith, the second by that of morality. (*Religion and Morality—Spectator*, No. 459.)

No vices are so incurable as those which men are apt to glory in. One would wonder how drunkenness should have the good luck to be of this number. Anacharsis, being invited to a match of drinking at Corinth, demanded the prize very humorously, because he was drunk before any of the rest of the company; for, says he, when we run a race, he who arrives at the goal first is intitled to the reward. On the contrary, in this thirsty generation, the honour falls upon him who carries off the greatest quantity of liquor, and knocks down the rest of the company. (*On Drunkenness—Spectator*, No. 569.)

From Macaulay's Essays.—

This work has greatly disappointed us. Whatever faults we may have been prepared to find in it, we fully expected that it would be a valuable addition to English literature, that it would contain many curious facts, and many judicious remarks; that the style of the notes would be neat, clear, and precise; and that the typographical execution would be, as in new editions of classical works it ought to be, almost faultless. We are sorry to be obliged to say that the merits of Mr. Croker's performance are on a par with those of a certain leg of mutton on which Dr. Johnson dined, while travelling from London to Oxford, and which he, with characteristic energy, pronounced to be "as bad as bad could be; ill fed, ill killed, ill kept, and ill dressed." This edition is ill compiled, ill arranged, ill written, and ill printed. (*On Croker's life of Dr. Johnson.*)

The author of this volume is a young man of unblemished character, and of distinguished parliamentary talents, the rising hope of those stern and unbending Tories, who follow, reluctantly and mutinously, a leader, whose experience and eloquence are indispensable to them, but whose cautious temper and moderate opinions they abhor. It would not be at all strange if Mr. Gladstone were one of the most unpopular men in England. But we believe that we do him no more than justice when we say that his abilities and his demeanour have obtained for him the respect and good will of all parties. His first appearance in the character of an author is therefore an interesting event; and it is natural that the gentle wishes of the public should go with him to his trial. (*Of Gladstone on Church and State*, 1839.)

(*b*) *The body of the essay.* This is virtually what has been considered in the earlier part of this work, and the treatment will depend on the class of subject proposed. The work already done in narrative and descriptive composition will have enabled the learner to select and set forth suitable matter, and the principles laid down for the construction of the paragraph (§ 317) must be closely observed. Where the body of the essay is mainly narrative or descriptive, the earlier schemes may be followed; but other subjects in which arguments will be involved, such as those treated in §§ 383–386, will be met with, *e.g.* "Was the execution of Charles I. justified?" The logical order of the paragraphs will then be:—

1. Arguments *pro.*
2. Arguments *contra.*
3. Reasons supporting (1).
4. Reasons supporting (2).

Or 1. Arguments *pro.*
2. Reasons supporting (1).
3. Arguments *contra.*
4. Reasons supporting (2).

This arrangement presupposes that the writer condemns the execution of Charles, for the case which is to be overthrown is stated first and then the refutation, which leads up to the conclusion.

The former arrangement is generally preferable: contrasts may be more sharply drawn. Each paragraph must be complete in itself and written round one leading idea. Comparisons should be made and parallels drawn. "*All knowledge is based on contrast,*" and *similarity* is but a special case of contrast.

Upon occasion, in an essay of some length, a short anecdote may be introduced by way of illustration; but an essay must not consist chiefly in a narration which throws but little light on the subject. The following apt anecdote is introduced into Chesterfield's essay "On Passion":—

Two gentlemen were riding together, one of whom, who was somewhat choleric, happened to be mounted on a high-mettled horse. The horse grew a little troublesome, at which* the rider grew very angry, and whipped and spurred him with great fury; to which* the horse, almost as wrong-headed as his master, replied with kicking and plunging. The companion, concerned for the danger, and ashamed of the folly of his friend, said to him coolly, "Be quiet, be quiet, and show yourself the wiser of the two."

Whilst avoiding extremes, the writer need not be afraid of mentioning obvious truths or venturing a personal opinion. His arguments will be arranged to lead up to the definite conclusion which he has already formed, just as a barrister conducts his case with a particular verdict in view; with this difference, however, that the essayist must also state the case for the other side.

(c) *The concluding paragraph* will naturally summarise the preceding matter, making reflections, and drawing conclusions. A *quotation* from an eminent authority often forms a suitable finish. A judicious *climax* is effective. Let the ending be a natural one.

The following are the opening and closing paragraphs of Bacon's essay "Of Gardens":—

God Almighty first planted a garden. And, indeed, it is the purest of human pleasures. It is the greatest refreshment to the spirits of man; without which buildings and palaces are but gross handiworks: and a man shall ever see that, when ages grow to civility and elegancy, men come to build stately sooner than to garden finely; as if gardening were the greater perfection. [Opening paragraph.]

So I have made a platform of a princely garden, partly by precept, partly by drawing, not a model, but some general lines of it: and in this I have spared for no cost. But it is nothing for great princes, that, for the most part, taking advice with workmen, with no less cost set their things together, and sometimes add statues, and such things, for state and magnificence, but nothing to the true pleasure of a garden. [Closing paragraph.]

---

* The use of *which* here, though common in eighteenth-century writers, is now generally condemned (see § 310).

396. Revision. Time should be left in which to read carefully the whole essay. Be on the look-out for illegible words, mistakes in spelling, omissions, and ungrammatical sentences. Also attend to the punctuation, and see that inverted commas are placed at the beginning and end of quotations.

397. The **subjects** generally proposed for essays may be roughly classified as follows, but it should be remembered that any subject may be taken for an essay.—

1. *Dissertations on the Arts.*
    Painting, poetry, sculpture, etc.

2. *Biographical subjects* (§§ 370-371).

3. *Historical subjects* (§§ 362-369, 384-386).

4. *Political and social questions* (§§ 381-383).
    Travelling to-day and one hundred years ago.
    England's work in Egypt.
    The housing of the poor.
    The value of physique in modern life.

5. *Moral and philosophical subjects* (§§ 381-383).
    Talent and character.
    Is lying allowable under any circumstances?
    Is capital punishment defensible?

6. *Literary criticism* (§§ 384-386).
    Which was the greater poet, Tennyson or Wordsworth?
    An account of a novel.

7. *Argumentative subjects* (§§ 381-383).
    Was the execution of Charles I. justified?
    Is the study of science more beneficial than that of languages?

8. *Physical, geographical, and scientific subjects* (§ 380).

The influence of great rivers.
The ascent of a mountain.
A cruise in the Mediterranean.
The future of electricity.

9. *Natural phenomena* (§ 380).

A storm at sea.
Winter.
Sunset.
The four seasons.

10. *Abstract relations and intellectual qualities* (§ 381).

Youth.
Knowledge is power.
Curiosity.
Ignorance.

The learner is advised to write at least one essay under each of these ten heads, and to familiarise himself with a suitable scheme for division into paragraphs. As a general rule, a short essay should contain at least three and not more than eight paragraphs.

The earlier chapters should be referred to for the *order* of treatment.

The following description of Bruges is practically an essay. It contains the information which would be given in a bare fashion in most guide-books, and develops it into a pleasing picture.

BRUGES.—The light of Bruges' other days has indeed faded. Its commerce has gone; its prosperity long since departed. Nearly a third of its good people, who number little short of 50,000, are paupers. Once the mart of Europe, the Liverpool of the middle ages, it can boast now that it is a memory of old Flanders. Some guide-books say Bruges is dull. Dull it is, no doubt, to dull people. There is nothing dull in its broad old sleepy streets, lined with ancient houses of rich fantastic architecture—grotesque vistas, which take you back a generation with every step, until you breathe and live in the atmosphere of three centuries ago. The quaint figures sitting at the low-arched doors, conjuring cotton into cloudy lace; the glimpses of antique interiors through lattice windows; the queer costumes that one meets, the sounding footfall through the drowsy ways; the tinkling melody floating from the belfry, and clinging like a memory to the place—all is very dreamy and demure and old, it is not dull. This drooping sense of age is everywhere. Its Cathedral, of ungainly exterior but imposing interior, rich in pictures, monuments, and brasses, and choir stalls embossed with the escutcheons of early knights of the Golden Fleece, an Order founded in Bruges in 1429 by Philip of Burgundy, dates from the thirteenth century.

The adjacent Church of Notre Dame . . . Facing the west door is the Hospital of St. John. "And Hans Memling at Bruges! Have you never seen that dear old Hospital of St. John, on passing the gate of which you enter the fifteenth century? I see the wounded soldier still lingering in the house, and tended by the kind grey Sisters; his little panel on its easel is placed at the light: he covers his board with the most wondrous, beautiful little figures, in robes as bright as rubies and amethysts. I think he must have a magic glass in which he catches the reflection of little cherubs with many-coloured wings, very little and bright; angels in long crisp robes of white come and flutter across the mirror, and he draws them." To whom could this pretty conceit belong but to the author of "Roundabout Papers"? Then there is the Eglise de Jérusalem; . . . and in the Grande Place there is the striking Hôtel de Ville, begun in 1377, the mediaeval house called Au Lion de Flandre, in which Charles II., who was made "King of the Guild of Archers," is said to have passed part of his exile, and there, too, "in the market-place of Bruges, stands the belfry old and brown; thrice consumed and thrice rebuilded, still it watches o'er the town."—(*From a Tourists' Guide by Percy Lindley.*)

TEST PAPER 24.

Questions 1 to 11 have been set at the Oxford and Cambridge Junior Local Examinations. Where any special instructions were given, these have been reproduced below; in the other cases, the candidate was simply told to write an essay. It will be noticed that several subjects are generally proposed, from which the student must select one. Nearly all of these subjects can be referred to one of the types previously considered, and, as an *Essay* is required, simple narration and description should be supplemented by reflective paragraphs.

1. Write a short essay on one of the following subjects—(*a*) The habits of the lion. (*b*) Novel reading. (*c*) King Alfred.

2. (*a*) Field Sports. (*b*) Edward the First. (*c*) Electricity. (*d*) Manufacture of Sugar.

3. Write a letter to a friend giving an account of either (*a*) your nearest Cathedral City or market town, or (*b*) your favourite hero in fiction or history.

4. Write a short essay on one of the following subjects—
   (*a*) The uses of books.
   (*b*) The comparative advantages of a town and a country life.

[N.B.—The essay should be clearly written, and should not be less than twenty lines nor more than fifty lines.]

5. (*a*) Inventions and discoveries of the nineteenth century.
   (*b*) Uses and advantages of emigration.

6. Write a short essay on one of the following subjects—(*a*) Egypt. (*b*) Patriotism. (*c*) Birds. (*d*) India. (*e*) Soldiers. (*f*) The bicycle.

7. (*a*) The conquest of the Soudan.
   (*b*) The use of electricity in common life.
   (*c*) Instinct in animals.

8. (*a*) The morning newspaper.
   (*b*) Collecting postage-stamps.
   (*c*) School punishments.

9. Write a short essay on one of the following subjects—
   (*a*) Private theatricals.
   (*b*) Holiday tasks.
   (*c*) "A lie which is half a truth is ever the blackest of lies."

[N.B.—In writing their essays candidates should aim at good composition rather than length.]

10. (*a*) Rustic sports.
   (*b*) A town or parish council election.
   (*c*) Popular superstitions.

(*d*) Rudyard Kipling.
(*e*) Khartoum.
(*f*) Prevention is better than cure.

11. Write a short essay on one of the following subjects—
    (*a*) The value of indoor amusements.
    (*b*) Hobbies.
    (*c*) Ladysmith.
    (*d*) Is war an unmixed evil?
    (*e*) Every man is the architect of his own fortune.
    (*f*) Sweet are the uses of adversity.

[N.B.—Candidates are advised to allow themselves about half an hour for the essay; they should aim at good composition rather than length.]

[Questions 12 to 23 have been set at the Oxford and Cambridge Senior Local Examinations.]

12. Write a brief essay on one of the following subjects—
    (*a*) Books of travel.
    (*b*) Thoroughness.

13. Write a short essay on—
    (*a*) Eloquence as a power in the world.
    (*b*) The effect of poverty on character.
    (*c*) The pleasures of a country life as enhanced by the study of physical science.

14. (*a*) Tennyson. (*b*) Printing. (*c*) Enthusiasm.

15. (*a*) Japan.
    (*b*) The drama and the novel as vehicles of education.
    (*c*) Patriotism.

16. (*a*) Rain. (*b*) Bicycling. (*c*) Photography.

17. Write an essay (to occupy not more than half an hour) on one of the following subjects—
    (*a*) A cricket match.
    (*b*) Stupid people.
    (*c*) A favourite book of yours.

18. (*a*) A backward spring.
    (*b*) Free education in elementary schools.

(*c*) Sympathy.
(*d*) "The heights by great men reached and kept
Were not attained by sudden flight."

19. (*a*) Technical Education.
(*b*) Gambling.
(*c*) An alarm of fire.
(*d*) "All that glitters is not gold."
(*e*) "To be prepared for war is one of the most effectual means of preserving peace."

20. (*a*) Punctuality.
(*b*) A strike.
(*c*) Sunrise.
(*d*) Free libraries.
(*e*) "A bird in the hand is worth two in the bush."
(*f*) "Evil is wrought by want of thought
As well as want of heart."

21. (*a*) Some ancient building which you have visited. (*b*) European disarmament. (*c*) Camping out. (*d*) Wasps. (*e*) A summer night. (*f*) "There is no new thing under the sun." (*g*) "I am never less lonely than when I am alone."

22. (*a*) Clouds.
(*b*) One of Sir Walter Scott's novels.
(*c*) South Africa.
(*d*) "The fairy tales of Science."
(*e*) Duty, "Stern Daughter of the Voice of God."
(*f*) "We live in deeds, not years."
(*g*) "The old order changeth, yielding place to new."

23. (*a*) The Sun.
(*b*) Sir Walter Scott's *Ivanhoe* or *Kenilworth.*
(*c*) A ruined abbey.
(*d*) Nelson.
(*e*) England in 1837 and in 1897.
(*f*) "He is the freeman whom the truth makes free,
And all are slaves beside."

24. Write a short essay on "The Growth of the English Empire," or "Westminster Abbey," or "the Future of the English Language." (*London Chamber of Commerce.*)

25. Write an essay on one of the following subjects—
    (*a*) Punctuality as a business virtue.
    (*b*) Foreign competition.
    (*c*) The relations between commerce and national progress. (*London Chamber of Commerce.*)

26. Write an essay on one of the following subjects—
    (*a*) Does civilisation tend to crush individuality? (*b*) Race-problems in the United States. (*c*) Thackeray. (*Civil Service Examination.*)

27. Write an essay on one of the following subjects—
    (*a*) The daily newspapers. (*b*) Kindness to animals. (*c*) The essentials of good biography.

Questions 28 to 51 have been set at recent Army Examinations.

[Subjects marked with an asterisk have been set at London University Matriculation.]

Write an essay on—

28. Duelling.

29. Trade follows the flag.

30. The advantages and disadvantages that would follow the adoption of a universal language.

31. Peace hath her victories.

32. The relative advantages of health, wealth, and wisdom.

33. A cruise in the Mediterranean.

34. The influence of climate on amusements.

35. At what age would you choose to travel, and why?

36. The parts played in education by study and games respectively.

37. The future of Africa.

38. Blood is thicker than water.

39. "Si vis pacem, para bellum."

40. The Alps.

41. Discuss the life and work of any great historian.

42. School magazines: their merits and defects.

43. A week at Bisley camp.

44. Oxford versus Cambridge.

45. Explorers, ancient and modern.

46. The use and abuse of strikes.

47. Picture England suddenly deprived of the services of steam, electricity, and gas.

48. Cricket as a school of discipline.

49. Are Polar expeditions worth the hardship and sacrifice involved?

50. Has commercial enterprise done more to promote peace or to promote war between nations?

51. A polar expedition.
52. Your idea of a happy life.
53. Music.
54. On the distinction between vanity and conceit.
55. Conscience makes cowards of us all.
56. Trees.
57. Is capital punishment defensible?
58. On the duty of obedience to parents.
59. Works of fiction.
60. Your favourite form of athletics.
61. What constitutes a liberal education?
62. Conversation.
63. On the distinction between physical and moral courage.
64. The horrors of civil war.
65. Egypt.
66. A visit to the Royal Academy or a local picture gallery.
67. On the vanity of human grandeur.
68. National prejudice.
69. Sincerity.
70. The future of the University of London.
71. Patriotism.
72. The study of modern languages.
73. On the necessity of repressing idle curiosity in youth.
74. A thunderstorm.
75. Tube railways *v.* omnibuses.
76. A wet day.
77. The choice of a profession.
78. Democracy.
79. Should Latin be a compulsory subject at University entrance examinations?
80. Fashion.
81. The pleasures of reading.
82. The distinction between courage and rashness.
83. A seaside holiday.

84. Russia.
85. The United States of America.
86. Steam.
87. A visit to a country fair.
88. Our Colonies.
89. Charity, an essential part of true religion.
90. Cruelty to animals.
91. The advantages of a country life.
92. Decision of character.
93. Ascent of a mountain.
94. Our older Universities.
95. Life in a British Colony.
96. The advantages of commerce.
97. On the difficulty of conquering bad habits.
98. My best friend.
99. The Franco-German War of 1870.
100. Should Members of Parliament be paid?
101. "To be alone one must be either a god or a beast."—*Aristotle.*
102. "A little learning is a dangerous thing."
103. Advertising.
104. "Kind hearts are more than coronets,
And simple faith than Norman blood."—*Tennyson.*
105. The Massacre of Glencoe.
106. Thomas à Becket.
107. Cardinal Wolsey.
108. The Black Hole of Calcutta.
109. A local election.
110. A military review.
111. The growth of the English language.
112. The English of Shakespeare.

113. Write a letter to a friend contending that the abilities necessary to produce a great statesman are no greater than those needed for a successful general. Write also his reply, taking the opposite point of view.

114. An important English Colony or Dependency; its history, political and physical geography, climate, etc.

115. The course of the Danube, Rhine, or Nile.
116. *The influence of rivers upon human intercourse.
117. *The conflict of England with Napoleon the First.

118. *The influence of climate and geographical position upon a people, as illustrated by the cases of India, England, and Scotland, respectively.

119. *The growth of the English Parliament.

120. *The Revival of Learning in the Sixteenth Century.

121. *A railway journey from London to Edinburgh by one of the great lines.

122. *A boating tour on the Severn and the Avon, from Shrewsbury to Stratford.

123. *The mountain-ranges of Europe.

124. *Submarine cables.

125. *The great lakes of America.

126. *The Colonial Expansion of England.

127. *The development of Religious Toleration in England.

128. *The history of our relations with France in the fifteenth century.

129. Trade Unions.

130. Psychological research.

131. *Modern Olympic Games.

132. *School rewards and punishments.

133. "Honour and shame from no condition rise;
Act well your part; there all the honour lies."

134. "Thrice is he armed who hath his quarrel just."

135. "God made the country, man made the town."

136. "Order is Heaven's first law; and, this confest,
Some are and must be greater than the rest."

137. "Self-reverence, self-knowledge, self-control—
These three alone lead life to sovereign power."

138. " Princes and thrones may flourish and may fade;
A breath can make them, as a breath has made.

139. "The mind is its own place, and in itself
Can make a Heaven of Hell, a Hell of Heaven."

140. *Old Age Pensions.

141. The power and responsibility of the Press.

142. The future of scientific discovery.

143. The use and abuse of modern athletics.

144. The value of obstacles.

145. The advantages and disadvantages of public libraries.

146. The influence on the crime of a country of a wider diffusion of education.

147. The pleasures of gardening.
148. "The child is father of the man."
149. The advantages and disadvantages of the distribution of the agricultural land of a country among small freeholders.
150. The possibility of diminishing drunkenness by legislation.
151. Changes in village life during the past century.
152. The influence of climate on the character and habits of a nation.
153. *The progress of mechanical invention during the last century.
154. Social progress in the last fifty years.
155. Is war an evil?
156. The importance of trifles.
157. *Historic London.
158. *The English peasantry in the Middle Ages.
159. *The consolidation of Great Britain.
160. *The historical interest of the Rhine and Rhone.
161. *The development of town life in the Middle Ages.
162. *Ecclesiastical statesmen in English History.
163. *The growth of democracy in the nineteenth century.
164. *The conflict of the Church with the early Angevin kings.
165. *The conflict and blending of races in the British Isles.
166. Imperial federation.
167. The influence of geographical conditions on the history of a country.
168. *The political institutions of the Saxons and Normans.
169. *Imperial expansion during the Victorian era.
170. *Magna Carta, its origin and effects.
171. *The historic towns of England.
172. Historical fiction as an aid to the study of history.
173. The Crusades and their results.
174. *The Turks in Europe.
175. The study of history.
176. *The historical interest of the Mediterranean.
177. *The Peasants' Revolts in England.
178. Social conditions in England in the age of Elizabeth.
179. The relation of the literature of an age to its history.
180. The Tudor and Stuart dynasties contrasted.
181. Elizabethan literature.

182. The Waverley Novels.
183. The poetry of Tennyson.
184. The comparative values of the study of English literature and of that of the classical languages.
185. Narrative poetry.
186. The novel in the eighteenth century.
187. Oliver Goldsmith.
188. Your favourite modern author.
189. "Great wits to madness sure are near allied."
190. Fairies and fairy-lore.
191. The supernatural element in Scott's poetry.
192. The novels of George Eliot.
193. Tennyson as the representative poet of the nineteenth century.
194. The decay of the novel.
195. Great English elegies.
196. The modern magazine.
197. Robert Louis Stevenson.
198. Great letter-writers.
199. Lyric poetry.
200. *Notable heroines in prose fiction.
201. *The charm of poetry.
202. *The distribution of races, their characteristics and achievements.
203. *Ocean currents.
204. The influence of the physical features of a country upon national character.
205. *The development of English industries and commerce.
206. Europeans in Africa.
207. The rise of Japan.
208. Canada and Australia—a contrast.
209. Geographical discovery in the eighteenth century.
210. Scientific advance in the nineteenth century.
211. *The future of scientific discovery.
212. Your favourite character in fiction.
213. Notable portraits in fiction of great historic personages.
214. Your favourite play and why you like it.
215. Famous literary forgeries.
216. The *Essays of Elia.*

CHAPTER XXXI.

PARAPHRASING.

398. Def.—A **paraphrase** is an exposition or **translation** of a text or passage in a more clear and, in general, in a more ample manner than that of the original.

Paraphrase is from the Greek *paraphrăsis*, "parallel phrasing." The term is frequently restricted to the rendering of verse into prose, but paraphrasing also includes the expounding of prose passages and the amplification of individual sentences and words.

399. Paraphrasing is an exercise which is intended to stimulate thought and power of concentration, to enlarge the vocubulary, and to call attention to the precise meaning of words. It stimulates thought, because an effort must be made to catch the author's meaning exactly, to assimilate his ideas, and to be in sympathy with his reasoning, before attempting to reproduce his thoughts in other words.

400. The general **methods of paraphrase** are familiar to all. We are paraphrasing every day of our lives. The doctor would not explain a case to a patient in the same words as he would to another medical man, nor would any intelligent person narrate an event to a child of seven in the same language as to an adult. This is perhaps an extreme view of the subject, but it is no uncommon thing to find writers and speakers of merit unable to express themselves to those whose intellectual level is below their own, that is, they do not paraphrase with facility.

401. The following **rules** will be of assistance in paraphrasing; they necessarily involve much that has been said under the head of Composition.

(1) Read the original carefully three or four times. Grasp the author's *idea*; his method, whether serious or humorous; his sense of proportion; his fundamental thought. *Endeavour to preserve the tone of the original.*

(2) It is not necessary to find a substitute for every word. If the original word (and, in extreme cases, the original sentence) is the best, and you are unable to find a synonym to meet the case, leave it as it stands. This, however, should be regarded as a last resource; for your paraphrase of a passage must be something more than the original rewritten in prose order.

(3) Be especially careful when dealing with figures of speech. Metaphors may be expanded into similes (§ 323), concrete forms of expression may be substituted for abstract, and in general figurative language may be changed into literal, and literal to figurative, but do not mingle figurative language and literal in the same sentence.

(4) When the original contains long sentences, break them up into shorter ones. As your form of expression must vary from the original in some cases, the syntax may present difficulty if you try to reproduce without full stops all that the author has given in one sentence.

(5) The paraphrase will, in general, be longer than the original, but care must be taken that it does not degenerate into mere verbosity.

(6) Give each phrase proportionate treatment: do not expand a few sentences at great length and ignore others.

(7) The paraphrase must be readable and intelligible to any one who has not seen the original.

402. Examination exercises in paraphrasing generally consist in turning a passage of dignified verse into prose. The examples in Test Paper 25 extend over a wide range of subjects.

If a play of Shakespeare be taken as a whole, each scene will furnish material for a précis (Ch. XXXII.), and the more important passages for paraphrasing.

The paraphrases given below are by way of illustration, and are not intended as general models, different passages calling for different treatment by way of paraphrase.

(*a*) The boast of heraldry, the pomp of power, And all that beauty, all that wealth e'er gave, Awaits alike the inevitable hour.	The hour that cannot be avoided awaits alike those who claim descent from noble ancestors, those who attain positions of power and splendour, and those who rejoice in all the gifts of beauty and wealth.
(*b*) Fame is the spur that the clear spirit doth raise (That last infirmity of noble mind) To scorn delights and live laborious days.	Fame, the last weakness to which a noble mind is prone, is that which incites a man of pure soul to despise pleasure and lead a life of toil.
(*c*) Hope springs eternal in the human breast; Man never is, but always to be blest.	Hope in the human heart is like a spring that never runs dry; man places his bliss never in the present, but always in the future.
(*d*) The Child is father of the Man; And I could wish my days to be Bound each to each by natural piety.	I would wish my later life to be loyal to the ideals of my youth, even as a child is taught by nature to reverence his father.
(*e*) Are you content . . . to make a virtue of necessity?	Are you ready, while doing what you cannot help doing, to let it seem a good action done of your own free will?
(*f*) Much have I travell'd in the realms of gold, And many goodly states and kingdoms seen; Round many western islands have I been, Which bards in fealty to Apollo hold.	In the course of my reading I have been like one travelling through realms rich in gold, seeing many noble states and kingdoms, and passing through oceans interspersed here and there with islands glorious as the Islands of the Blessed, each

Oft of one wide expanse had I been told
That deep-brow'd Homer ruled as his demesne:
Yet did I never breathe its pure serene
Till I heard Chapman speak out loud and bold:
—Then felt I like some watcher of the skies
When a new planet swims into his ken;
Or like stout Cortes, when with eagle eyes
He stared at the Pacific—and all his men
Look'd at each other with a wild surmise—
Silent, upon a peak in Darien.

ruled over by some poet as viceroy for Apollo. I had often heard of one branch of literature, that of epic poetry, a wide realm ruled over by Homer of the lofty forehead, yet I had never breathed its calm, clear atmosphere until I came upon Chapman's spirited and sonorous translation. Then I felt like a patient astronomer who has suddenly discovered a new planet; or like the brave Cortes when, while his men stared one at another in questioning wonder, he silently gazed with eagle eye on the Pacific from a height in Darien.

403. Another form of paraphrase is that in which the learner is asked to turn into modern English a passage of archaic prose. Here the task is chiefly to give the modern equivalents for obsolete or archaic words, and to substitute modern constructions for those which have gone out of use. To have read some Shakespeare and Bacon would form a very suitable equipment for an exercise of this kind.

The learner must be on the watch for words which have changed their meaning, and take care that he does not take a word in its modern sense where that sense is not the right one. This is not always so easy as it seems. Thus, for example, in sixteenth century English the word *presently* meant "instantly," "at once": now it means "soon," "in a short time." If this word occurred in a passage for paraphrase obviously the modern meaning would completely alter the sense intended: it would be necessary therefore to substitute for *presently* its true meaning.

Another example of this is to be found in the word *prevent*, which in seventeenth century English generally signified "to go before," "anticipate," "forestall," and not, as now, "to hinder," "oppose an insurmountable obstacle to." Thus, when Dryden in *The Hind and Panther* (1687) writes "stands ready to prevent her long lost son's embrace," he uses the word in the old sense and not the modern.

Similarly the word *brave*, which is now synonymous with *courageous*, meant formerly "fine," "splendid," and was also used as a noun to signify "boast," "defiance," "ostentatious display."

Numerous other examples could be given, but sufficient has been said to show that this is one of the chief difficulties in paraphrasing archaic English.

Another difficulty in this kind of exercise is the sentence construction. Most old writers were fond of long involved sentences constructed upon the model of the Latin period. Such sentences should, as a rule, be broken up into shorter sentences, but great care must be taken to preserve exactly the meaning of the original. This is sometimes not at all an easy matter, and imposes a good test on a learner's common sense and general knowledge of the language.

We now give two paraphrases by way of illustration of the foregoing :—

(*a*) Severe contemplators, observing these lasting relicks may think them good monuments of persons past, little advantage to future beings; and considering that power which subdueth all things unto itself, that can resume the scattered atoms, or identify out of any thing, conceive it superfluous to expect a resurrection out of relicks: but the soul subsisting, other matter, clothed with due accidents may salve the individuality.

Severe critics, reflecting on these long enduring relics, may think them good monuments of the dead, but of little value to those who are yet to live. Such persons, when they consider the power which subdues all things to itself, which can bring together again the scattered particles, or reproduce anything the same as it was before, are of opinion that it is unnecessary to expect a resurrection from relics, but conclude that, as the soul subsists, other materials, clothed with suitable adjuncts, may preserve the individual identity.

(*b*) If therefore ye be loth to dishearten utterly and discontent, not the mercenary crew of false pretenders to learning, but the free and ingenuous sort of such as evidently were born to study and love learning for itself, not for lucre or any other end but the service of God and of truth, and perhaps that lasting fame and perpetuity of praise which God and good men have consented shall be the reward of those whose published labours advance the good of mankind, then know, that so far to distrust the judgment and the honesty of one who hath but a common repute in learning and never yet offended, as not to count him fit to print his mind without a tutor and examiner, lest he should drop a schism or something of corruption, is the greatest displeasure and indignity to a free and knowing spirit that can be put upon him.

You would be unwilling utterly to dishearten and discontent, not the mercenary crew of false pretenders to learning, but the free and honourable class of men who were evidently born to study. They love learning for itself, not for gain or for any end other than the service of God and truth, unless it be perhaps that lasting fame and perpetuity of praise which God and good men have agreed shall be the reward of those whose labours as writers advance the good of mankind. Be careful, then, how you distrust the judgment and honesty of one who has but a common reputation for learning and never yet gave offence to any. To count such a person unfit to print his thoughts, without a guardian and censor, for fear he should cause a schism or be a means to corrupt the minds of others, is the greatest indignity that can be put upon a free and intelligent mind.

ELEMENTARY EXERCISE ON CHAPTER XXXI.

Write out three paraphrases of each of the following, (*a*) to an educated person, (*b*) to a fairly intelligent adult, (*c*) to a child aged seven.

(1) Too many cooks spoil the broth.

(2) Pride goes before a fall.

(3) All that glitters is not gold.

TEST PAPER 25.

Paraphrase the following—

1.
Stone walls do not a prison make,
Nor iron bars a cage.

2. But vigour and resolution are not alone capable of achieving success, though they are generally necessary towards it.

3.
Though dark my path and sad my lot,
Let me be still and murmur not,
Or breathe the prayer divinely taught,
"Thy will be done."

4.
Life's but a walking shadow; a poor player
That struts and frets his hour upon the stage
And then is heard no more; it is a tale
Told by an idiot, full of sound and fury
Signifying nothing.

5. Reading maketh a full man; conference, a ready man; and writing, an exact man.

6.
Here lies a man who into highest station,
By dint of arts and bribes contrived to slide;
And ne'er one service rendered to the nation,
Except the lucky day on which he died.

7. It is certain that no estimate is more in danger of erroneous calculations than that by which a man computes the force of his own genius.

8.
But knowledge to their eyes her ample page
Rich with the spoils of time did ne'er unroll;
Chill penury repressed their noble rage
And froze the genial current of their soul.

9. Chivalry was indebted to religion for much of the ardour with which its votaries were animated.

10. Were all the vexations of life put together, we should find that a great part of them proceeds from those calumnies and reproaches which we spread abroad concerning one another.

11. Among all the diseases of the mind there is not one more epidemical or more pernicious than the love of flattery.

12. He that is conceited of his own wisdom, strength of parts, and improvement in knowledge, cannot submit his mind to notions which he cannot easily comprehend and penetrate.

13. There is, perhaps, no method of improving the mind more efficacious, and certainly none more agreeable, than a mutual interchange of sentiments in an elegant and animated conversation with the serious, the judicious, the learned, and the communicative.

14. The practical business of the Society shall be conducted by the Executive Committee or Council, five to form a quorum.

15. I have seen
A curious child, who dwelt upon a tract
Of inland ground, applying to his ear
The convolutions of a smooth-lipped shell,
To which, in silence hushed, his very soul
Listened intensely : and his countenance soon
Brightened with joy ; for, murmuring from within,
Were heard sonorous cadences, whereby,
To his belief, the monitor expressed
Mysterious union with its native sea.
Even such a shell the universe itself
Is to the ear of Faith.

16. To the schoolmen the vulgar languages are principally indebted for what precision and analytic subtlety they possess.

17. Our ability to recall impressions varies indefinitely from total inability up to the point at which all sense of effort vanishes and the reproduction is certain and instantaneous.

18. There are, furthermore, certain great advantages which the pulpit orator has over other speakers. The themes which he treats are, for the audience he addresses, paramount to any other ; they deal not with aesthetic appreciation, or with earthly rights, but with the most momentous questions of human conduct and a future life.

19. The small inheritance my father left me,
Contenteth me and is worth a monarchy.
I seek not to wax great by other's waning ;
Or gather wealth I care not with what envy ;
Enough that what I have maintains my state
And sends the poor well pleased from my gate.

20. There was a sound of revelry by night,
And Belgium's capital had gather'd then
Her beauty and her chivalry, and bright
The lamps shone o'er fair women and brave men;
A thousand hearts beat happily: and, when
Music arose with its voluptuous swell,
Soft eyes look'd love to eyes which spake again,
And all went merry as a marriage bell;
But hush! hark! a deep sound strikes like a rising knell!
Did ye not hear it?—no; 'twas but the wind,
Or the car rattling o'er the stony street;
On with the dance! let joy be unconfined;
No sleep till morn, when youth and pleasure meet
To chase the glowing hours with flying feet—
But, hark!—that heavy sound breaks in once more,
As if the clouds its echo would repeat;
And nearer, clearer, deadlier than before!
Arm! arm! it is—it is—the cannon's opening roar!

21. The quality of mercy is not strain'd;
It droppeth as the gentle rain from heaven
Upon the place beneath: it is twice blest;
It blesseth him that gives and him that takes:
'Tis mightiest in the mightiest: it becomes
The thronèd monarch better than his crown:
His sceptre shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above this sceptred sway,
It is enthronèd in the hearts of kings,
It is an attribute to God himself;
And earthly power doth then show likest God's
When mercy seasons justice. Therefore, Jew,
Though justice be thy plea, consider this,
That, in the course of justice, none of us
Should see salvation: we do pray for mercy;
And that same prayer doth teach us all to render
The deeds of mercy.

22. Express in prose as completely as you can the meaning of the following:—

(i) As long as skies are blue and fields are green,
Evening must usher night, night urge the morrow.

(ii) One touch of nature makes the whole world kin.

(iii) And on the tossing sea of steel
To and fro the standards reel.

(iv) The mind is its own place, and in itself
Can make a Heaven of Hell, a Hell of Heaven.

(v) Give thy thoughts no tongue,
Nor any unproportioned thought his act.

(vi) There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life
Is bound in shallows and in miseries.

(vii) Day set on Norham's castled steep.

(viii) Yet the lark's shrill fife may come
At the daybreak from the fallow,
And the bittern sound his drum,
Booming from the sedgy shallow.

(ix) Turn, Fortune, turn thy wheel with smile or frown;
With that wild wheel we go not up or down:
Our hoard is little, but our hearts are great.

(x) This our life exempt from public haunt
Finds tongues in trees, books in the running brooks,
Sermons in stones, and good in everything.

23. Explain the meaning of :—

(i) Are you content . . . to make a virtue of necessity?

(ii) In notes, with many a winding bout
Of linked sweetness long drawn out.

(iii) The rank is but the guinea's stamp,
The man's the gowd for a' that.
[gowd = gold. a' = all.]

(iv) The dread of something after death,
The undiscover'd country from whose bourn
No traveller returns, puzzles the will,
And makes us rather bear those ills we have,
Than fly to others that we know not of.

(v) Where ignorance is bliss, 'tis folly to be wise.

(vi) The loud laugh that spoke the vacant mind.

24. Paraphrase the following passages :—

(i) The armaments which thunderstrike the walls
Of rock-built cities, bidding nations quake
And monarchs tremble in their capitals ;
The oak leviathans, whose huge ribs make
Their clay creator the vain title take
Of lord of thee and arbiter of war ;
These are thy toys, and as the snowy flake,
They melt into thy yeast of waves, which mar
Alike the Armada's pride, or spoils of Trafalgar.

(ii) It was a night of lovely June,
High rode in cloudless blue the moon,
  Demayet smiled beneath her ray ;
Old Stirling's towers arose in light,
And, twined in links of silver bright,
  Her winding river lay.
Ah, gentle planet ! Other sight
Shall greet thee, next returning night,
Of broken arms and banners tore,
And marshes dark with human gore,
And piles of slaughtered men and horse,
And Forth that floats the frequent corse,
And many a wounded wretch to plain
Beneath thy silver light in vain.

(iii) It was the time when England's Queen
Twelve years had reigned, a sovereign dread ;
Nor yet the restless crown had been
Disturbed upon her virgin head ;
But now the inly-working North
Was ripe to send its thousands forth,
A potent vassalage to fight
In Percy's and in Neville's right,
Two Earls fast leagued in discontent ;
Who gave their wishes open vent,
And boldly urged a general plea,
The rights of ancient piety
To be triumphantly restored
By the stern justice of the sword.

(iv) Ere you were queen, yea, or your husband king,
I was a pack-horse in his great affairs.
. . . .
In all which time you and your husband Grey
Were factious for the house of Lancaster;
And, Rivers, so were you. Was not your husband
In Margaret's battle at Saint Alban's slain?
. . . .
Poor Clarence did forsake his father, Warwick;
Yea, and forswore himself—which Jesu pardon—
To fight on Edward's party for the Crown;
And for his meed, poor lord, he is mew'd up.

(v) Weave the warp and weave the woof,
The winding sheet of Edward's race;
Give ample room, and verge enough
The characters of hell to trace.
Mark the year, and mark the night,
When Severn shall reecho with affright
The shrieks of death, through Berkeley's roof that ring,
Shrieks of an agonizing king!
"She-wolf of France, with unrelenting fangs,
That tear'st the bowels of thy mangled mate,
From thee be born, who o'er thy country hangs
The scourge of heaven!"

25. Paraphrase the following passages and explain the allusions:—

(i) Now borne upon the wings of truth sublime,
Review thy dim original and prime.
This island, spot of unreclaimed rude earth,
The cradle that received thee at thy birth,
Was rocked by many a rough Norwegian blast,
And Danish howlings scared thee as they passed.
. . . .
The Roman taught thy stubborn knee to bow,
Though twice a Caesar could not bend thee now.
. . . .
Thy language at this distant moment shows
How much the country to the conqueror owes:
Expressive, energetic, and refined,
It sparkles with the gems he left behind:
He brought thy land a blessing when he came,

He found thee savage, and he left thee tame:
Taught thee to clothe thy pinked and painted hide,
And grace thy figure with a soldier's pride.

(ii) Those gracious words revive my drooping thoughts,
And give my tongue-tied sorrows leave to speak.
Now, therefore, be it known to noble Lewis,
That Henry, sole possessor of my love,
Is of a king become a banish't man,
And forced to live in Scotland a forlorn;
While proud ambitious Edward Duke of York
Usurps the regal title and the seat
Of England's true-anointed lawful king.
This is the cause that I, poor Margaret,
With this my son, Prince Edward, Henry's heir,
Am come to crave thy just and lawful aid;
And if thou fail us, all our hope is done.

(iii) Time was when it was praise and boast enough
In every clime, and travel where we might,
That we were born her children; praise enough
To fill the ambition of a private man,
That Chatham's language was his mother-tongue,
And Wolfe's great name compatriot with his own.
Farewell those honours, and farewell with them
The hope of such hereafter. They have fallen,
Each in his field of glory; one in arms
And one in Council—Wolfe upon the lap
Of smiling victory that moment won,
And Chatham, heart-sick of his country's shame!
They made us many soldiers. Chatham, still
Consulting England's happiness at home,
Secured it by an unforgiving frown,
If any wronged her. Wolfe, where'er he fought,
Put so much of his heart into his act,
That his example had a magnet's force,
And all were swift to follow whom all loved.

(iv) Fairfax, whose name in arms through Europe rings,
  Filling each mouth with envy or with praise,
  And all her jealous monarchs with amaze,
  And rumours loud, that daunt remotest kings,

Thy firm unshaken virtue ever brings
Victory home, though new rebellions raise
Their hydra-heads, and the false North displays
Her broken league to imp their serpent wings.
O yet a nobler task awaits thy hand,
(For what can war, but endless war still breed?)
Till truth and right from violence be freed,
And public faith cleared from the shameful brand
Of public fraud.

(v) He was a scholar, and a ripe and good one;
Exceeding wise, fair-spoken, and persuading;
Lofty and sour to them that loved him not;
But to those men that sought him sweet as summer.
And though he were unsatisfied in getting—
Which was a sin—yet in bestowing, madam,
He was most princely. Ever witness for him
Those twins of learning that he rais'd in you,
Ipswich, and Oxford! one of which fell with him,
Unwilling to outlive the good that did it;
The other, though unfinished, yet so famous,
So excellent in art, and still so rising,
That Christendom shall ever speak his virtue.

(vi) Your words shall be my deeds:
You speak the image of my thought. My friend,
(If kings can have a friend, I call thee so,)
Beyond the large commission which belongs
Under the great seal of the realm, take this:
And, for some obvious reasons, let there be
No seal on it, except my kingly word
And honour as I am a gentleman.
Be—as thou art within my heart and mind—
Another self, here and in Ireland;
Do what thou judgest well, take amplest licence,
And stick not even at questionable means.
Hear me, Wentworth. My word is as a wall
Between thee and this world thine enemy—
That hates thee, for thou lovest me.

(vii) There is delight in singing, tho' none hear
Beside the singer; and there is delight
In praising, tho' the praiser sit alone

And see the praised far off him, far above.
Shakespeare is not our poet, but the world's,
Therefore on him no speech! and brief for thee,
Browning! Since Chaucer was alive and hale,
No man hath walked along our roads with step
So active, so inquiring eye, or tongue
So varied in discourse. But warmer climes
Give brighter plumage, stronger wing; the breeze
Of Alpine heights thou playest with, borne on
Beyond Sorrento and Amalfi, where
The Siren waits thee, singing song for song.

(viii) And who that walks where men of ancient days
Have wrought with godlike arm the deeds of praise,
Feels not the spirit of the place control,
Or rouse and agitate his labouring soul?
Say, who, by thinking on Canadian hills,
Or wild Aosta, lulled by Alpine rills,
Or Zutphen's plain, or on that highland dell,
Through which rough Garry cleaves his way, can tell
What high resolves exalt the tenderest thought
Of him whom passion rivets to the spot,
Where breathed the gale that caught Wolfe's happiest sigh
And the last sunbeam fell on Bayard's eye;
Where bleeding Sydney from the cup retired,
And glad Dundee in "faint huzzas" expired?

(ix) Have I done well? Speak, England! whose sole sake
I still have laboured for, with disregard
To my own heart,—for whom my youth was made
Barren, my manhood waste, to offer up
Her sacrifice—this friend, this Wentworth here—
Who walked in youth with me—loved me, it may be,
And whom, for his forsaking England's cause,
I hunted by all means (trusting that she
Would sanctify all means) even to the block
Which waits for him. And saying this, I feel
No bitterer pang than first I felt, the hour
I swore that Wentworth might leave us, but I
Would never leave him; I do leave him now!

(x) In long array on Fancy's wond'ring eyes
Visions of beauty or of terror rise,

The cauldron mantling with the drugs of hell,
The suppliant charms of purest Isabel.
Now led by Milton's mighty hand, she roves
Through the dark verdure of primeval groves,
By streams that from their crystal bosom fling
The gay profusion of unfading spring;
O'er beds of flowers, more fair, more frail than they,
She views a form of peerless beauty stray,
Tend the gay fragrance of the nuptial shade,
And twine her lock with many a dewy braid;
The rose-crowned priest of love and wine she sees
Lead her quaint pageant through the moonlight trees;
She roams through proud Duessa's gilded hall,
She melts in anguish o'er Clarissa's fall.

26. Paraphrase the following passages and explain all literary and historical allusions:—

(i) Cromwell, our chief of men, who through a cloud
Not of war only, but detractions rude,
Guided by faith and matchless fortitude,
To peace and truth thy glorious way hast ploughed,
And on the neck of crowned Fortune proud
Hast reared God's trophies, and his work pursued,
While Darwen stream, with blood of Scots imbrued,
And Dunbar field resounds thy praises loud,
And Worcester's laureate wreath: yet much remains
To conquer still; Peace hath her victories
No less renowned than War: new foes arise,
Threatening to bind our souls with secular chains.
Help us to save free conscience from the paw
Of hireling wolves, whose Gospel is their maw.

(ii) Milton! thou shouldst be living at this hour:
England hath need of thee: she is a fen
Of stagnant waters: altar, sword, and pen,
Fireside, the heroic wealth of hall and bower,
Have forfeited their ancient English dower
Of inward happiness. We are selfish men:
Oh! raise us up, return to us again;
And give us manners, virtue, freedom, power.

Thy soul was like a star, and dwelt apart:
Thou hadst a voice whose sound was like the sea!
Pure as the naked heavens, majestic, free;
So didst thou travel on life's common way,
In cheerful godliness: and yet thy heart
The lowliest duties on itself did lay.

(iii) A Trouble, not of clouds, or weeping rain,
Nor of the setting sun's pathetic light
Engendered, hangs o'er Eildon's triple height:
Spirits of Power, assembled there, complain
For kindred Power departing from their sight;
While Tweed, best pleased in chanting a blithe strain,
Saddens his voice again, and yet again.
Lift up your hearts, ye Mourners! for the might
Of the whole world's good wishes with him goes;
Blessings and prayers in nobler retinue
Than sceptred king or laurelled conqueror knows,
Follow this wondrous Potentate. Be true,
Ye winds of ocean, and the midland sea,
Wafting your Charge to soft Parthenope!

(iv) Far from the sun and summer-gale,
In thy green lap was Nature's Darling laid,
What time, where lucid Avon strayed,
To him the mighty Mother did unveil
Her awful face. The dauntless Child
Stretched forth his little arms, and smiled.
"This pencil take" (she said) "whose colours clear
Richly paint the vernal year;
Thine too these golden keys, immortal Boy!
This can unlock the gates of Joy;
Of Horror that, and thrilling Fears,
Or ope the sacred source of sympathetic Tears."

Nor second He, that rode sublime
Upon the seraph-wings of Ecstasy,
The secrets of th' Abyss to spy.
He passed the flaming bounds of Place and Time
The living Throne, the sapphire-blaze,
Where Angels tremble, while they gaze,
He saw; but, blasted with excess of light,
Closed his eyes in endless night.

(v) Yes, a schism
Nurtured by foppery and barbarism
Made great Apollo blush for this his land.
Men were thought wise who could not understand
His glories; with a puling infant's force
They sway'd about upon a rocking-horse,
And thought it Pegasus. Ah, dismal-soul'd!
The winds of heaven blew, the ocean roll'd
Its gathering waves—ye felt it not. The blue
Bared its eternal bosom, and the dew
Of summer night collected still to make
The morning precious: Beauty was awake!
Why were ye not awake? But ye were dead
To things ye knew not of,—were closely wed
To musty laws lined out with wretched rule
And compass vile; so that ye taught a school
Of dolts to smooth, inlay, and clip, and fit,
Till, like the certain wands of Jacob's wit,
Their verses tallied. Easy was the task;
A thousand handicraftsmen wore the mask
Of Poesy. Ill-fated, impious race!
That blasphemed the bright Lyrist to his face,
And did not know it,—no, they went about,
Holding a poor, decrepit standard out,
Mark'd with most flimsy mottoes, and in large
The name of one Boileau!

27. Rewrite the following in modern English, making the meaning clear and removing all obsolete or archaic modes of expression:—

(i) It had been hard for him that spake it, to have put more truth and untruth together in few words, than in that speech, Whosoever is delighted in solitude, is either a wild beast or a god. For it is most true, that a natural and secret hatred and aversation towards society, in any man, hath somewhat of the savage beast; but it is most untrue, that it should have any character at all of the divine nature, except it proceed, not out of a pleasure in solitude, but out of a love and desire to sequester a man's self for higher conversation.

(ii) Travel, in the younger sort, is a part of education: in the elder, a part of experience. He that travelleth into a country, before he hath some entrance into the language, goeth to school, and not to travel. That young men travel under some tutor, or grave servant, I allow well; so that he be such a one that hath the language, and hath been in the country before; whereby he may be able to tell them what things are worthy to be seen in the country where they go, what acquaintances they are to seek, what exercises or discipline the place yieldeth; for else young men shall go hooded and look abroad little.

(iii) There dwelt adjoining to the City of Bordeaux, a knight of most honourable parentage, whom Fortune had graced with many favours, and nature honoured with sundry exquisite qualities; so beautified with the excellence of both, as it was a question whether Fortune or Nature were more prodigal in deciphering the riches of their bounties. Wise he was, as holding in his head a supreme conceit of policy, reaching with Nestor into the depth of all civil government; and to make his wisdom more gracious, he had that *salem ingenii*, and pleasant eloquence that was so highly commended in Ulysses. His valour was no less than his wit, nor the stroke of his lance no less forcible than the sweetness of his tongue was persuasive; for he was for his courage chosen the principal of all the knights of Malta.

(iv) As for nobility in particular persons: it is a reverend thing to see an ancient castle or building not in decay, or to see a fair timber tree sound and perfect; how much more to behold an ancient family, which have stood against the waves and weathers of time. For new nobility is but the act of power, but ancient nobility is the act of time. Those that are first raised to nobility are commonly more virtuous, but less innocent, than their descendants; for there is rarely any rising but by a commixture of good and evil arts But it is reason the memory of their virtues remain to their posterity, and their faults die with themselves. Nobility of birth commonly abateth industry; and he that is not industrious envieth him that is. Besides, noble persons cannot go much higher; and he that standeth at a stay when others rise can hardly avoid motions of envy.

(v) One, though he be excellent and the chief, is not to be imitated alone: for no imitator ever grew up to his author: likeness is always on this side truth. Yet there happened in my time one noble speaker, who was full of gravity in his speaking. His language (where he could spare or pass by a jest) was nobly censorious. No man ever spake more neatly, more pressly, more weightily, or suffered less emptiness, less idleness in what he uttered. No member of his speech but consisted of his own graces. His hearers could not cough or look aside from him without loss. He commanded where he spoke, and had his judges angry and pleased at his devotion. No man had their affections more in his power. The fear of every man that heard him was, lest he should make an end.

(vi) Democritus, as he is described by Hippocrates and Laertius, was a little wearish withered old man, very melancholy by nature, averse from company in his latter days, and much given to solitariness, a famous philosopher in his age, coaevus with Socrates, wholly addicted to his studies at the last, and to a private life; writ many excellent works, a great divine, according to the divinity of those times, an expert physician, a politician, an excellent mathematician, as Diacosmus and the rest of his works do witness. He was much delighted with the studies of husbandry, saith Columella; and often I find him cited by Constantinus and others treating of that subject. He knew the natures, differences of all beasts, plants, fishes, birds; and, as some say, could understand the tunes and voices of them.

(vii) The Spanish army was at this time before Condé; a place garrisoned by the French between Valenciennes and Cambrai; which was invested now by Don Juan; who finding that the greatest part of the garrison consisted of Irish and that there was in it a regiment commanded by Muskery, a nephew of the Marquis of Ormond, he thought this a good season to manifest the dependence the Irish had upon the King; and therefore writ to his Majesty at Bruges, and desired that he would send the Marquis to the camp; which his Majesty could not refuse; and the Marquis was very willing to go thither; and at the same time the Chancellor of the Exchequer was sent to Brussels (under pretence of soliciting the payment of the three first months, which were assigned to the King) to confer with Don Alonzo de Cardinas upon all such particulars as might be necessary, to adjust some design for the winter upon England; Don Juan and the Marquis of Carracena referring all things which related to England to Don Alonzo, and being very glad that the Chancellor went to Brussels, at the same time that the Marquis went to the camp, that so a correspondence between them two might ascertain any thing that should be desired on either side.

(viii) But he having not thought fit to deliberate this beforehand with his friends, whereby their scrupulous consciences might have been confirmed, many of the country gentlemen were so startled with this proposition that they protested against it; and poor Penruddock was so passionate to preserve their lives, as if works of this nature could be done by halves, that the Major-General durst not persist in it, but was prevailed with to dismiss the judges, and having taken their commissions from them, to oblige them upon another occasion to remember to whom they owed their lives, resolving still to hang the Sheriff; who positively though humbly, and with many tears, refused to proclaim the King; which being otherwise done they likewise prevailed with him rather to keep the Sheriff alive and to carry him with them to redeem an honester man out of the hands of their enemies.

(ix) Last of all: If the party affected shall certainly know this malady to have proceeded from too much fasting, meditation, precise life, contemplation of God's judgments (for the devil deceives many by such means), in that other extreme he circumvents melancholy itself, reading some books, treatises, hearing rigid preachers, etc. If he shall perceive that it hath begun first from some great loss, grievous accident, disaster, seeing others in like case, or any such terrible object, let him speedily remove the cause, which to the cure of this disease Navarrus so much commends, *avertat cogitationem a re scrupulosa*, by all opposite means, art, and industry, let him, *laxare animum*, by all honest recreations, refresh and recreate his distressed soul; let him divert his thoughts, by himself and other of his friends. Let him read no more such tracts or subjects, hear no more such fearful tones, avoid such companies, and by all means open himself, submit himself to the advice of good physicians and divines, which is *contraventio scrupulorum*, as he calls it; hear them speak to whom the Lord hath given the tongue of the learned, to be able to minister a word to him that is weary, whose words are as flagons of wine. Let him not be obstinate, head-strong, peevish, wilful, self-conceited (as in this malady they are), but give ear to good advice, be ruled and persuaded; and no doubt but such good counsel may prove as prosperous to his soul, as the angel was to Peter, that opened the iron gates, loosed his bands, brought him out of prison, and delivered him from bodily thraldom; they may ease his afflicted mind, relieve his wounded soul, and take him out of the jaws of hell itself. I can say no more, or give better advice to such as are any way distressed in this kind, than what I have given and said. Only take this for a corollary and conclusion, as thou tenderest thine own welfare in this, and all other melancholy, thy good health of body and mind, observe this short precept, give not way to solitariness and idleness. Be not solitary, be not idle.

(x) The virtue of prosperity is temperance; the virtue of adversity is fortitude. Prosperity is the blessing of the Old Testament; adversity is the blessing of the New, which carrieth the greater benediction, and the clearer revelation of God's favour. Yet even in the Old Testament, if you listen to David's harp you shall hear as many hearse-like airs as carols; and the pencil of the Holy Ghost hath laboured more in describing the afflictions of Job than the felicities of Solomon. Prosperity is not without many fears and distastes; and adversity is not without comforts and hopes. We see in needleworks and embroideries, it is more pleasing to have a lively work upon a sad and solemn ground, than to have a dark and melancholy work upon a lightsome ground: judge therefore of the pleasure of the heart by the pleasure of the eye. Certainly virtue is like precious odours, most fragrant where they are incensed or crushed; for prosperity doth best discover vice, but adversity doth best discover virtue.

(xi) Gentile inscriptions precisely delivered the extent of men's lives, seldom the manner of their deaths, which history itself so often leaves obscure in the records of memorable persons.

There is scarce any philosopher but dies twice or thrice in Laertius; nor almost any life without two or three deaths in Plutarch, which makes the tragical ends of noble persons more favourably resented by compassionate readers, who find some relief in the election of such differences.

(xii) It is a riddle to me, how this story of Oracles hath not wormed out of the World that doubtful conceit of Spirits and Witches; how so many learned heads should so far forget their Metaphysicks, and destroy the ladder and scale of creatures, as to question the existence of Spirits.

For my part, I have ever believed, and do now know, that there are Witches: they that doubt of these, do not only deny them, but Spirits; and are obliquely and upon consequence a sort not of Infidels, but Atheists. Those that to confute their incredulity desire to see apparitions, shall questionless never behold any, nor have the power to be so much as Witches; the Devil hath them already in a heresie as capital as Witchcraft; and to appear to them, were but to convert them.

(xiii) Of this quincuncial ordination the ancients practised much, discoursed little; and the moderns have nothing enlarged; which he that more nearly considereth, in the form of its square rhombus, and decussation, with the several commodities, mysteries, parallelisms, and resemblances, both in art and nature, shall easily discern the elegancy of this order.

(xiv) If it were seriously asked, and it would be no untimely question, renowned Parliament, select Assembly, who of all teachers and masters that have ever taught, hath drawn the most disciples after him, both in religion and in manners, it might be not untruly answered, Custom; though virtue be commended for the most persuasive in her theory, and conscience in the plain demonstration of the spirit finds most evincing power, yet whether it be the secret of divine will or the original blindness we are born in, so it happens for the most part that custom still is silently received for the best instructor; except it be her method is so glib and easy; in some manner like to that vision of Ezekiel rolling up her sudden book of implicit knowledge for him that will take and swallow down at pleasure, which proving but of bad nourishment in the concoction as it was heedless in the devouring, puffs up unhealthily a certain big face of pretended learning, mistaken among credulous men for the wholesome habit of soundness and good constitution but is indeed no other than that swollen visage of counterfeit knowledge and literature which not only in private mars our education but also in public is the common climber into every chair where either religion is preached or law reported, filling each estate and profession with abject and servile principles, depressing the high and heaven-born spirit of man far beneath the condition wherein either God created him or sin hath sunk him.

(xv) Being weary with sailing up and down along these shores of Barbaria, here let us cast our anchor; and nimbly leap to land in our coasts, whose fresh air shall be so much the more pleasing to us, if the ninnyhammer, whose perfection we labour to set forth, have so much foolish wit left him as to choose the place where to suck in; for that true humorous gallant that desires to pour himself into all fashions if his ambition be such to excel even compliment itself, must as well practise to diminish his walks as to be various in his salads, curious in his tobacco, or ingenious in the trussing up of a new Scotch hose; all which virtues are excellent, and able to maintain him; especially if the old worm-eaten farmer, his father, be dead, and left him five hundred a year: only to keep an Irish hobby, an Irish horseboy, and himself like a gentleman. He therefore that would strive to fashion his legs to his silk stockings, and his proud gait to his broad garters, let him whiff down these observations.

(xvi) Now therein of all sciences (I speak still of humane and according to the humane conceit) is our Poet the Monarch. For he doth not only show the way, but giveth so sweet a prospect into the way, as will entice any man to enter into it. Nay, he doth, as if your journey should lie through a fair Vineyard, at the very first, give you a cluster of Grapes; that, full of that taste, you may long to pass further. He beginneth not with obscure definitions; which must blur the margent with interpretations, and load the memory with doubtfulness; but he cometh to you with words set in delightful proportion, either accompanied with, or prepared for, the well-enchanting skill of music; with a tale forsooth he cometh unto you, with a tale which holdeth children from play, and old men from the chimney corner.

(xvii) That which wrought most upon the General was the choice which was begun to be made in all countries for members to serve in Parliament: very many of them being known to be of singular affection to the King, and very few who did not heartily abhor the murder of his father, and detest the government that succeeded; so that it was reasonably apprehended, that, when they should once meet there would be warmth among them, that could not be restrained or controlled; and they might take the business so much into their own hands, as to leave no part to him to merit of the King; from whom he had yet deserved nothing.

CHAPTER XXXII.

PRÉCIS-WRITING.

404. Definition of a Précis. The word **précis** (Fr. *précis*, precise; Lat. *praecidere*, to cut short) literally signifies an abstract, abridgment, or **summary**. In its usual sense, however, the term is usually applied to a condensed report or narrative, compiled from a series of documents, generally letters, relating to some important question or event. In another sense a précis is merely an **abridged statement or summary** of the substance of some lengthy passage, *e.g.* a speech, or an extract from a book. This latter kind of précis, owing to its value to the newspaper man, may for convenience be called journalistic. The exercise in précis-writing set at London University Matriculation is usually of this kind.

405. Utility of Précis-writing. A précis is primarily intended to enable anyone who merely reads through the digest or summary to gain a knowledge of the salient features of the document or documents from which the précis was compiled. Its immediate object therefore is to save time, but it must not be supposed that time-saving is the sole virtue of a précis. The exercise is admittedly not in any way a substitute for, and cannot take the place of, original composition. But précis-writing has merits of its own as an exercise in composition, in that it contributes to the formation of a compact and lucid style. As a mental discipline, too, it has some value, for it requires above all things ability to distinguish between the essential and the superfluous; in other words it calls for the exercise of sound **judgment** and accurate **discrimination.**

406. From the **utilitarian** point of view also the ability to prepare a good précis is of great benefit to its possessor; in fact, in many walks of life the art is indispensable. The man who makes a great speech in the House of Commons probably takes his facts from a précis carefully compiled by himself or some one else. The lawyer, in preparing an abstract of title, merely makes a précis of a number of lengthy legal documents. The student who attends a lecture must take careful notes from which he can afterwards compile a summary or abstract of the lecture. The teacher's lesson notes should be a précis. To the journalist or reporter above all the art of summarising is of supreme importance. In fine, précis-writing is invaluable to a great number of people engaged in science, literature, the professions, and commerce.

Rules for the Compilation of a Précis.

407. Skill in the art of précis-writing depends largely upon **practice.** Consequently in this, as in other exercises of composition, the learner may at first find his progress slow. The object of the following rules is to show how by the exercise of a little industry and common sense facility may be acquired.

408. First **master the subject-matter** of the passage or correspondence to be summarised. If the précis required be that of a long continuous passage, read the whole extract through so as to form some idea of its subject and contents. If one reading fails to impress the details on your mind, you must read the extract a second time and, if necessary, a third time till this is done. You will find that your ability to seize the details with certainty and quickness will rapidly increase with practice.

409. When you are certain that you are familiar with the passage set, read it again, this time marking or underlining the parts which you think contain the most salient points. Then prepare a **skeleton** or **outline** précis, containing all the points that you have thus noted. (For an example of an outline précis see § 420.)

410. Next go over your outline, comparing it with the original and striking out everything that, on a final examination, **does not seem to you absolutely essential.** You can now proceed to write the précis itself. This should be a continuous narrative in clear simple language, and you should aim throughout at brevity and extreme precision of statement.

411. The steps pointed out in the preceding sections should be carefully followed by the beginner, but in a short time he will probably find that one reading of the passage will be sufficient to give him a firm grasp of its details, and that he can omit with safety the outline précis. He should, however, never abandon the practice of marking the salient or important points.

412. Where the précis required is to be compiled from a number of letters, the method to be adopted will be very much that given above. Read through the letters, or as many of them as time permits, to learn what the correspondence is about. Then go through all of them, marking the important points and jotting down brief notes as to these. Next make a **rough draft** of your précis; revise it, striking out all that is not absolutely essential to the story, and then write out your final précis as before. After a time you will be able to omit the rough draft and to prepare the précis from your notes.

413. The most elementary form of a précis is that in which it is required to state under one **main title or heading** the substance of an extract of some length, and, under sub-headings, the substance of each paragraph of the extract. This exercise, which is now usually set at London Matriculation in conjunction with a précis, is extremely simple and calls only for the exercise of a little commonsense. It is necessary, however, to remember that the subheadings should have some relation to the main head, as the latter must really give the substance of the former. When a précis is required at the same time, the headings should serve as guide-posts in the composition of the précis, which should be written round them.

Characteristics of a Good Précis.

414. It must be **brief**. This, as already pointed out, is the chief object of a précis. But it is to be borne in mind that a précis must also be a continuous narrative. Thus, while brevity of expression is essential, such brevity is not to be secured by the omission of the essential connexions of articulate language: in other words **telegraphic English must be avoided.** Neither is brevity to be secured by a series of disjointed simple sentences: the writer must be prepared to link together into one sentence as many related facts as possible. On the other hand he must guard against the use of excessively long sentences and against the union in one sentence of facts which have no real connexion in thought.

415. The language must be **clear** and unmistakable. Lucidity of expression is highly desirable in a précis. Hence we must avoid all figurative language, omit all unnecessary words and phrases, and use adjectives and adverbs sparingly. Redundancy of expression and the use of ambiguous words are frequent causes of lack of clearness. The language of the précis will for the most part naturally be the writer's own, and he must take care that he puts into the précis nothing that is not in the original: his words must mean nothing more or less than those of the author whom he is summarising.

416. **Uniformity** is another important quality in a précis. The order in which the ideas are presented is necessarily left to the discretion of the writer, but as a rule he should not without good reason depart from the order of the original. So he should be careful to keep his narrative in the same tense throughout (it is desirable to avoid the historic present), and make no sudden changes in pronouns. Direct quotations should as a rule be changed into reported speech and, should there be conversation in the passage to be summarised, only a brief abstract of it need be given.

417. Another requisite of a good précis is **right perspective**. The writer must assess things at their proper value and see things and events in their proper relationship. He must be able to subordinate the unimportant to the important, and to obtain a correct view of the events he is narrating.

418. The learner should now proceed to the working of the exercises on this chapter. Before doing so, however, he should carefully study the following worked example, which is purposely made of an elementary character.

419. State under one title or heading the substance of the following extract, and write a précis of the extract :—

To account for a superiority over England—which, I think, as regards art, is incontestable—it must be remembered that the painter's trade in France is a very good one; better appreciated, better understood, and, generally, far better paid than with us. There are a dozen excellent schools in which a lad may enter here, and, under the eye of a practised master, learn the apprenticeship of his art at an expense of about ten pounds a year. In England there is no school except the Academy, unless the student can afford to pay a very large sum, and place himself under the tuition of some particular artist. Here a young man, for his ten pounds, has all sorts of accessory instructions, models, etc.; and has further, and for nothing, numberless incitements to study his profession which are not to be found in England ;—the streets are filled with picture-shops, the people themselves are pictures walking about ; the churches, theatres, eating-houses, concert-rooms, are covered with pictures ; Nature itself is inclined more kindly to him, for the sky is a thousand times more bright and beautiful, and the sun shines for the greater part of the year. Add to this, incitements more selfish, but quite as powerful : a French artist is paid very handsomely ; for five hundred a year is much where all are poor ; and has a rank in society rather above his merits than below them, being caressed by hosts and hostesses in places where titles are laughed at, and a Baron is thought of no more account than a banker's clerk.

SOLUTION.

420. (*a*) Title or Heading :—

Reasons for the superiority of French art to English art.

(*b*) Outline Précis :—

French art superior to English—painter's trade better understood and paid in France—dozen excellent schools—cheapness of schools—no schools save Academy in England—cost of private tuition—accessories supplied in schools in France—greater inducements to study art in France, *e.g.* numerous picture-shops, picturesqueness of people, abundance of pictures—Nature more favourable to art in France, sun, sky, etc.—good pay of French artist—his rank in, and treatment by, society.

(*c*) Précis :—

The incontestable superiority of French to English art is due to the following causes. In France art is better understood and paid, while there are excellent schools where, at a trifling cost, the rudiments of art may be learned. In England, on the other hand, there is no school save the Academy, and private instruction is very costly. In France, also, there are many incitements to the study of art, including the great demand for pictures everywhere and the great supply of examples for study, the bright sun and abundant sunshine, the handsome profits of the artist, and his good social position.

This précis might be still further compressed as follows:—

The incontestable superiority of French to English art is due to the fact that in France art is better understood and paid, while the artist has a better social position, and his work is in greater demand. Again, in France they have the advantage of cheap and excellent schools for the teaching of art, examples for study are numerous, and even nature itself favours them with a brighter sky and more abundant sunshine.

421. No hard and fast rule can be laid down as to the length of a précis, which must obviously vary with the character of the passage to be summarised. In the exercises on this chapter, the student's answer should not greatly exceed one-fourth of the length of the original.

EXERCISES ON CHAPTER XXXII.

Make a précis of each of the following:—

(i) *The Dervis.*

A dervis, travelling through Tartary, being arrived at the town of Balck, went into the king's palace by mistake, thinking it to be a public inn or caravansary. Having looked about for some time, he entered into a long gallery, where he laid down his wallet and spread his carpet, in order to repose himself upon it after the manner of the Eastern nations. He had not been long in this position, before he was discovered by some of the guards, who asked him what was his business in that place. The dervis told them that he intended to take up his night's lodging in that caravansary. The guards let him know, in a very angry manner, that the house he was in was not a caravansary, but the king's palace. It happened that the king himself passed through the gallery during this debate, and, smiling at the mistake of the dervis, asked him how he could possibly be so dull as not to distinguish a palace from a caravansary. "Sire, give me leave to ask your majesty a question or two. Who were the persons that lodged in this house when it was first built?" The king replied, "My ancestors." "And who," says the dervis, "was the last person who lodged here?" The king replied, "My father." "And who is it," says the dervis, "that lodges here at present?" The king told him that it was he himself. "And who," says the dervis, "will be here after you?" The king answered, "The young prince, my son." "Ah, sire," said the dervis, "a house that changes its inhabitants so often, and receives such a perpetual succession of guests, is not a palace but a caravansary."

(ii) *The Talking Crow.*

After the victory of Actium, amongst those who came to congratulate Augustus, there approached him a certain man, having with him a crow which he had taught to say, "Hail, Caesar, Conqueror, Emperor!" Caesar, struck with the cleverness of the bird, bought it for twenty thousand sesterces. Being greeted in a like manner by a parrot, he ordered it to be purchased. He was amused in the same way with a magpie, and it also he bought. These instances induced a poor shoemaker to teach a crow a similar salutation. Often when wearied with his task he would say to the bird, when it did not give the required answer, "I have lost my time and my trouble." At length, however, the crow learnt to speak the address. Then he brought the bird to Augustus. He, however, upon hearing the crow's greeting, remarked, "I have plenty of such saluters at home." Whereupon the crow added very opportunely, "I have lost my time and my trouble." At this Augustus laughed, and ordered the bird to be purchased at a higher price than he had hitherto given for the others.

(iii) *The Instinct of Expansion.*

First and foremost of the necessary means towards man's civilisation we must name expansion. The need of expansion is as genuine an instinct in man as the need in plants for the light, or the need in man himself for going upright. All the conveniences of life by which man has enlarged and secured his existence—railroads and the penny post among the number—are due to the working in man of this force or instinct of expansion. But the manifestation of it which we English know best and prize most is the love of liberty.

The love of liberty is simply the instinct in man for expansion. Not only is it a check upon this instinct to find oneself tyrannised over and outraged; but, in general, to feel oneself over-tutored, over-governed, sat upon (as the popular phrase is) by authority is injurious to it. Prince Bismarck says:—"After all, a benevolent rational absolutism is the best form of government." Plenty of arguments may be adduced in support of such a thesis. The one fatal objection to it is that it is against nature, that it contradicts a vital instinct in man—the instinct of expansion. And man is not to be civilised or humanised, call it which you will, by thwarting his vital instincts. In fact, the benevolent rational absolutism always breaks down. It is found that the ruler cannot in the long run be trusted; it is found that the ruled deteriorate. Why? Because the proceeding is against nature.

(iv) *The 42nd at the Battle of the Alma.*

The other battalions of the Highland brigade were approaching, but the 42nd, the far-famed "Black Watch," had already come up. It was ranged in line. The ancient glory of the corps was a treasure now committed to the charge of young soldiers new to battle; but Campbell knew them; he was sure of their excellence, and was sure, too, of Colonel Cameron, their commanding officer. Very eager—for the Guards were now engaged with the enemy's columns—very eager, yet silent and majestic, the battalion stood ready. Before the action had begun, and whilst his men were still in column, Campbell had spoken a few words to his brigade—words simple, yet touched with the fire of warlike sentiment. "Now, men, you are going into action. Remember this; whoever is wounded—I don't care what his rank is—whoever is wounded must lie where he falls till the bandsmen come to attend him. No soldiers must go carrying off wounded men. If any soldier does such a thing, his name shall be stuck up in his parish church. Don't be in a hurry about firing. Your officers will tell you when it is time to open fire. Be steady. Keep silence. Fire low. Now, men, the army will watch us; make me proud of the Highland brigade." It was before the battle that this was addressed to the brigade; and now, when Sir Colin rode up to the corps, which awaited his signal, he gave it in two words only; but the two words he spoke were as the roll of the drum: "Forward, 42nd!"

(v) *Is Trade Bad?*

The Board of Trade Returns for the first six months of the present year cannot be considered satisfactory, and they will, doubtless, afford fresh food for the ruminations of those who believe that the country is going to the dogs. The postponed Coronation and the interference with trade caused by the preparations for it were undoubtedly disturbing factors, which have, at any rate, affected the figures for June. It is in that month that the decline has been most apparent, the exports having decreased 5·5 per cent. and the imports 2·5 per cent.; whereas for the entire six months the exports are only down 2·3 per cent. and the imports 0·12 per cent. Even of this decline, more is due to lower prices than to smaller quantities. The Board of Trade Returns are not entirely reliable, and require various adjustments before they can be used statistically with any exactness. It may be pointed out as showing that they are not infallible indications of the state of trade that, whereas the value of ships built for foreigners during the past six months shows a falling off of nearly two millions on the corresponding half of last year, and of nearly a million on that of 1900, the six months' Scotch shipbuilding returns just published show, in output of tonnage, a positive record; 259,764 tons of new shipping were launched during the past six months, which is a larger quantity than even in the first half of 1899, the previous record year. Not only is this the case, but the Scotch shipbuilders report that the contracts for new ships placed during June represent a larger amount of work than in any month for a long time past, except April, when some large Admiralty orders were given out. These and other indications outside official statistics do not point to a very depressed condition of trade. The textile trades are undoubtedly slacker than they were, but in some other departments of industry business may be described as fairly brisk.

(vi) *Appreciation of Scott's Novels.*

The Waverley Novels owe their exalted position to two pre-eminent qualities: the truth of the characters and the harmonious development of the plots. Scott was the first to show how much the mingling of invention with historical truth can effect, when each completes and interpenetrates the other, and how much the novel may gain by the combination. This may have been at first the result of a happy chance, but even then it was a stroke of genius. Extravagant critics have placed Scott on a level with Shakespeare, as if they could be compared in depth of feeling and in creative originality; but one thing at least they had in common and in equal measure—healthiness of spirit and, consequently, dislike of all artificiality. All Scott's characters are genuinely drawn from life; they are real men and women, not personifications or abstractions or attempts at the solution of psychological problems masquerading in human garb. The historical personages that pass before us in his pages represent the most diverse classes and peoples,—Richard, the Lion-heart, and Louis XI., Cromwell and Charles the Bold, Rob Roy, Rochester, and Montrose, Cavaliers and Roundheads, pirates and astrologers, court-ladies and fortune-tellers ; yet all appear real and natural, and accord so well with their surroundings, their time, and with historical tradition, that the mind of the reader is satisfied with what he feels to be, on the one hand a work of art, and on the other the essential truth of history. The clearness of the total impression is secured by the harmonious grouping of the characters and by the due subordination of all parts to the main action. Moreover, Scott, like Shakespeare, does not generalise from the individual, but individualises the class, and thus renders his portraits, as every great artist must, true types of character. Herein lie at once the high moral and the high artistic value of his fictions. Not one of them is a moral problem, excogitated in order to prove the truth of a favourite theory ; but all the teachings of life and experience are there, as in life itself, although not one of them is dragged into undue prominence.

(vii) *Advantages of the Sixteenth Century Mode of Presenting a Play.*

Attention was concentrated on the actor, with whose movement, boldly defined against a simple background, nothing interfered. The stage on which they played was narrow, projecting into the yard, surrounded on all sides by spectators. Their action was thus brought into prominent relief, placed close before the eye, deprived of all perspective ; it acquired a special kind of realism, which the vast distance and manifold artifices of our modern theatres have rendered unattainable. This was the realism of an actual event, at which the audience assisted, not the realism of a scene to which the audience is transported by the painter's skill, and in which the actor plays a somewhat subordinate part.

Here was a building so diminutive that the remotest spectator was within a hearing distance conveying the faintest modulation of the performer's voice, at the same time that it demanded no inartistic effort in the more sonorous utterances.

The dramatist's freedom with time and place was justified by conditions which left all to the intellect. The mind can contemplate the furthest Ind as easily as the most familiar objects ; nor need it dread to traverse the longest tract of years, the widest expanse of space, in following the course of an action.

There can be no doubt that Shakespeare, in the composition of his plays, could not have contemplated the introduction of scenic accessories. It is fortunate that this should have been one of the conditions of his work. He could the more readily raise his public up to his point of view, as their thoughts were not constantly distracted by the outward decorations and subordinate details, which in our day so greatly obliterate the main object of dramatic work, and which are no real help, unless the author render them necessary by the poverty of his text. That Shakespeare himself ridiculed such, when writing for theatres such as the "Curtain," or the "Globe," is apparent from the opening chorus to *Henry V.*, and his words apply equally to the most perfect representation that could be given of "the vasty fields of France," or "the very casques that did affright the air at Agincourt."

(viii) *A Simpleton's Credulity.*

The magician promised him still further favours in prospect; and told him to look now, for he was about to throw all the company into a temporary fit of madness, which, no doubt, would be very amusing.

In consequence, all the company, who had heard every syllable of the conversation, began to perform the most extraordinary antics, much to the delight of Poinsinet. One asked a nonsensical question, and the other delivered an answer not at all to the purpose. If a man asked for a drink they poured him out a pepper-box or a napkin; they took a pinch of snuff, and swore it was excellent wine; and vowed that the bread was the most delicious mutton that ever was tasted. The little man was delighted.

"Ah!" said he, "these fellows are prettily punished for their rascally backbiting of me!"

"Gentlemen," said the host, "I shall now give you some celebrated champagne," and he poured out to each a glass of water.

"Good heavens!" said one, spitting it out, with the most horrible grimace, "where did you get this detestable claret?"

"Ah, faugh!" said a second, "I never tasted such vile corked burgundy in all my days!" and he threw the glass of water into Poinsinet's face, as did half-a-dozen of the other guests, drenching the poor wretch to the skin. To complete this pleasant illusion, two of the guests fell to boxing across Poinsinet, who received a number of the blows, and received them with the patience of a fakir, feeling himself more flattered by the precious privilege of beholding the scene invisible, than hurt by the blows and buffets which the mad company bestowed upon him.

(ix) *French Novels as Pictures of Manners.*

There is a cheap and delightful way of travelling, that a man may perform in his easy chair, without expense of passports or postboys. On the wings of a novel from the next circulating library, he sends his imagination a gadding, and gains acquaintance with manners and people whom he could not hope otherwise to know. Twopence a volume bears us whithersoever we will :—back to Ivanhoe and Cœur de Lion, or to Waverley and the Young Pretender, along with Walter Scott; up to the heights of fashion with the charming enchanters of the silver-fork school ; or, better still, to the snug inn parlour, or the jovial tap-room, with Mr. Pickwick and his faithful Sam Weller. I am sure that a man who, a hundred years hence, should sit down to write the history of our time, would do wrong to put that great contemporary history of Pickwick aside, as a frivolous work. It contains true character under false names ; and, like Roderick Random, an inferior work, and Tom Jones (one that is immeasurably superior), gives us a better idea of the state and ways of the people, than one could gather from any more pompous or authentic histories.

We have, therefore, introduced into these volumes one or two short reviews of French fiction-writers of particular classes, whose Paris sketches may give the reader some notion of manners in that capital. If not original, at least the drawings are accurate ; for, as a Frenchman might have lived a thousand years in England, and never could have written Pickwick, an Englishman cannot hope to give a good description of the inward thoughts and ways of his neighbours.

To a person inclined to study these, in that light and amusing fashion in which the novelist treats them, let us recommend the works of a new writer, Monsieur de Bernard, who has painted actual manners, without those monstrous and terrible exaggerations in which late French writers have indulged ; and who, if he occasionally wounds the English sense of propriety (as what French man or woman alive will not ?), does so more by slighting than by outraging it, as, with their laboured descriptions of all sorts of imaginable wickedness, some of his brethren of the press have done. M. de

Bernard's characters are men and women of genteel society—rascals enough, but living in no state of convulsive crimes; and we follow him in his lively, malicious account of their manners, without risk of lighting upon any such horrors as Balzac or Dumas have provided for us.

(x) *The Vicar of Wakefield and his Family.*

I was ever of opinion that the honest man, who married and brought up a large family, did more service than he who continued single and only talked of population. From this motive, I had scarce taken orders a year before I began to think seriously of matrimony and chose my wife as she did her wedding gown—not for a fine glossy surface, but such qualities as would wear well. To do her justice, she was a good-natured, notable woman, and as for education, there were few country ladies who could show more. She could read any English book without much spelling; but for pickling, preserving, and cookery none could excel her. She prided herself also upon being an excellent contriver in housekeeping; though I could never find that we grew richer with all her contrivances.

However, we loved each other tenderly, and our fondness increased as we grew old. There was, in fact, nothing that could make us angry with the world or each other. We had an elegant house, situate in a fine country, and a good neighbourhood. The year was spent in moral or rural amusements, in visiting our rich neighbours, and relieving such as were poor. We had no revolutions to fear, nor fatigues to undergo; all our adventures were by the fireside, and all our migrations from the blue bed to the brown.

As we lived near the road, we often had the traveller or stranger to visit us, to taste our gooseberry-wine, for which we had great reputation; and I profess, with the veracity of an historian, that I never knew one of them find fault with it. Our cousins, too, even to the fortieth remove, all remembered their affinity, without any help from the herald's office, and came very frequently to see us. Some of them did us no great honour by these claims of kindred; as we had the blind, the maimed, and the halt amongst the number. However, my wife always insisted that, as they were the same *flesh and blood*, they should sit with us at the same table; so that, if we had not very rich, we generally had very happy friends about us; for this remark will hold good through life, that the poorer the guest, the better pleased he ever is with being treated; and as some men gaze with admiration at the colours of a tulip or the wing of a butterfly, so I was by nature an admirer of happy human faces. However, when any one of our relations was found to be a person of a very bad character, a troublesome guest, or one we desired to get rid of, upon his leaving my house, I ever took care to lend him a riding-coat, or a pair of boots, or sometimes a horse of small value, and I always had the satisfaction to find that he never came back to return them. By this the house was cleared of such as we did not like; but never was the family of Wakefield known to turn the traveller or the poor dependent out of doors. Thus we lived several years in a state of much happiness; not but that we sometimes had those little rubs which Providence sends to enhance the value of its favours. My orchard was often robbed by schoolboys, and my wife's custards plundered by the cats or the children. The squire would sometimes fall asleep in the most pathetic parts of my sermon, or his lady return my wife's civilities at church with a mutilated courtesy. But we soon got over the uneasiness caused by such accidents, and usually in three or four days began to wonder how they vexed us.

My children, the offspring of temperance, as they were educated without softness, so they were at once well formed and healthy; my sons hardy and active, my daughters beautiful and blooming. Our eldest son was named George, after his uncle, who left us ten thousand pounds. Our second child, a girl, I intended to call after her aunt Grissel; but my wife, who had lately been reading romances, insisted upon her being called Olivia. In less than another year, we had another daughter, and now I was determined that Grissel should be her name; but a rich relation taking a fancy to stand godmother, the girl was by her directions called Sophia: so that we had two romantic names in the family; but I solemnly protest that I had no hand in it. Moses was our next, and after an interval of twelve years, we had two sons more.

It would be fruitless to deny my exultation when I saw my little ones about me; but the vanity and satisfaction of my wife were even greater than mine. When our visitors would say, "Well, upon my word, Mrs. Primrose, you have the finest children in the whole country."—"Ay, neighbour," she would answer, "they are as Heaven made them—handsome enough, if they be good enough; for handsome is, that handsome does." And then she would bid the girls hold up their heads, who, to conceal nothing, were certainly very handsome. Mere outside is so very trifling a circumstance with me, that I should scarce have remembered to mention it, had it not been a general topic of conversation in the country. Olivia, now about eighteen, had that luxuriance of beauty with which painters generally draw Hebe—open, sprightly, and commanding. Sophia's features were not so striking at first, but often did more certain execution; for they were soft, modest, and alluring. The one vanquished by a single blow, the other by efforts successively repeated. My eldest son, George, was bred at Oxford, as I intended him for one of the learned professions. My second boy, Moses, whom I designed for business, received a sort of miscellaneous education at home. But it is needless to attempt describing the particular characters of young people that had seen but very little of the world. In short, a family likeness prevailed through all; and properly speaking, they had but one character, that of being all equally generous, credulous, simple, and inoffensive.

(xi) *Russia.*

Russia, with her vast strength and boundless resources, is obviously destined to exercise on the course of history a great and lasting influence. The slowness of her progress only renders her durability more probable. The Russian Empire has not, like the empires of Alexander the Great and Napoleon, been raised to sudden greatness by the genius of individuals or the accidents of fortune, but has been slowly enlarged and firmly consolidated by well-guided ambition and persevering energy, during a long succession of ages.

The extent and fertility of her territory furnish unparalleled facilities for the increase of her population and power. European Russia, that is, Russia to the West of the Ural Mountains, contains one million two hundred thousand square geographical miles, or ten times the surface of Great Britain and Ireland.

This vast territory is intersected by no mountain ranges, no arid deserts; and though much of it is rendered almost unproductive of food either by the denseness of the forests, or by the severity of the northern winter, yet almost all, except that part which touches the Arctic snows, is capable of yielding something for the use of man.

The steppes of the south present an inexhaustible pasturage to those nomad tribes whose numerous and incomparable horsemen form the chief defence of the empire.

The rich arable lands in the interior produce grain enough to support four times the present population of the empire, and yet leave a vast surplus to be transported by the Dnieper, the Volga, and their tributaries, into the Euxine or other seas.

Lastly, the cold bleak plains stretching towards Archangel and towards the shores of the White Sea, and covered with immense forests of oak and fir, furnish materials for shipbuilding and supplies of fuel that will for many generations supersede the necessity of searching for coal.

Much as we may dread Russia for the vastness of her territory and of her rapidly increasing numbers, there is greater cause for fear in the military spirit and the docility of her people.

A burning thirst for conquest is as prevalent a passion in Russia as democratic ambition in the free states of Western Europe. This passion is the unseen spring which, while it retains the Russians in the strictest discipline, unceasingly impels their united forces against all adjoining states.

The national energy, which is as great as the national territory, rarely wastes itself in disputes about domestic grievances. For all internal evils, how great soever, the Russians hope to find a compensation, and more than a compensation, in the conquest of the world.

(xii) *English Contempt of Books.*

I say first, we have despised literature. What do we, as a nation, care about books? How much do you think we spend altogether on our libraries, public or private, as compared with what we spend on our horses? If a man spends lavishly on his library, you call him mad—a bibliomaniac. But you never call anyone a horse-maniac, though men ruin themselves every day by their horses, and you do not hear of people ruining themselves by their books. Or, to go lower still, how much do you think the contents of the book-shelves of the United Kingdom, public and private, would fetch, as compared with the contents of its wine-cellars? What position would its expenditure on literature take, as compared with its expenditure on luxurious eating? We talk of food for the mind, as of food for the body: now a good book contains such food inexhaustibly; it is a provision for life, and for the best part of us; yet how long most people would look at the best book before they would give the price of a large turbot for it! Though there have been men who have pinched their stomachs and bared their backs to buy a book, whose libraries were cheaper to them, I think, in the end, than most men's dinners are. We are few of us put to such trial, and more the pity; for, indeed, a precious thing is all the more precious to us if it has been won by work or economy; and if public libraries were half as costly as public dinners, or books cost the tenth part of what bracelets do, even foolish men and women might sometimes suspect there was good in reading, as well as in munching and sparkling; whereas the very cheapness of literature is making even wise people forget that if a book is worth reading, it is worth buying.

No book is worth anything which is not worth *much*; nor is it serviceable, until it has been read, and re-read, and loved, and loved again; and marked, so that you can refer to the passages you want in it, as a soldier can seize the weapon he needs in an armoury, or a housewife bring the spice she needs from her store. Bread of flour is good; but there is bread, sweet as honey, if we would eat it, in a good book; and the family must be poor indeed which, once in their lives, cannot, for such multipliable barley-loaves, pay their baker's bill. We call ourselves a rich nation, and we are filthy and foolish enough to thumb each other's books out of circulating libraries!

(xiii) *The Education of Women.*

I believe that a girl's education should be nearly, in its course and material of study, the same as a boy's; but quite differently directed. A woman, in any rank of life, ought to know whatever her husband is likely to know, but to know it in a different way. His command of it should be foundational and progressive; hers, general and accomplished for daily and helpful use. Not but that it would often be wiser in men to learn things in a womanly sort of way, for present use, and to seek for the discipline and training of their mental powers in such branches of study as will be afterwards fitted for social service; but speaking broadly, a man ought to know any language or science he learns, thoroughly—while a woman ought to know the same language or science, only so far as may enable her to sympathise in her husband's pleasures, and in those of his best friends.

Yet observe, with exquisite accuracy as far as she reaches. There is a wide difference between elementary knowledge and superficial knowledge—between a firm beginning, and an infirm attempt at compassing. A woman may always help her husband by what she knows, however little; by what she half-knows, or mis-knows, she will only tease him.

And indeed, if there were to be any difference between a girl's education and a boy's, I should say that of the two the girl should be earlier led, as her intellect ripens faster, into deep and serious subjects; and that her range of literature should be, not more, but less frivolous; calculated to add the qualities of patience and seriousness to her natural poignancy of thought and quickness of wit; and also to keep her in a lofty and pure element of thought. I enter not now into any question of choice of books; only let us be sure that her books are not heaped up in her lap as they fall out of the package of the circulating library, wet with the last and lightest spray of the fountain of folly.

Or even of the fountain of wit; for with respect to the sore temptation of novel reading, it is not the badness of a novel that we should dread, so much as its overwrought interest. The weakest romance is not so stupefying as the lower forms of religious exciting literature, and the worse romance is not so corrupting as false history, false philosophy, or false political essays. But the best romance becomes dangerous, if, by its excitement, it renders the ordinary course of life uninteresting, and increases the morbid thirst for useless acquaintance with scenes in which we shall never be called upon to act.

(xiv) *The Sterilization of Milk.*

I cannot do better, perhaps, than commence my remarks with a description of the process by which this sterilized milk is brought into existence, and then I will draw your attention to the leading advantages accruing from the public use thereof. In the first place, every drop of milk that comes into our factory is subjected to a threefold filtration, the object being to remove such extraneous matter as cow's hairs, mud, straw, and other organic matter which finds its way into the churn during its voyage from the farm to the retail consumer's door. This may at first sight appear a superfluous precaution, but anyone who cares to visit our factory and see the state of the filter bags after filtration will be easily convinced that filtration is essential to the purity of the milk. The next step is to let the filtered milk flow into the syphon bottle machine, by means of which the specially-prepared milk bottles are filled, and then taken to a sterilizing machine and subjected to the process for which we hold patent rights. The process of sterilization is effected in two stages. The milk is brought up to a temperature approaching that of boiling water; it is then cooled down, and subsequently raised to a temperature considerably above boiling point under steam pressure and under total exclusion of the air. The reason for heating the milk at this second stage under steam pressure is to prevent ebullition, which, as is well known, causes certain chemical changes of the milk which impair its nutritious properties, and, moreover, impart an unpleasant flavour to the milk. Our milk, not being boiled, is free from the disadvantages of boiling, while the result, as far as annihilation of germ life is concerned, is effected far more perfectly than by the ordinary system of boiling. It is now, of course, common knowledge that medical men, almost without exception, recommend that milk should be boiled on account of its peculiar susceptibility to contamination from any and every source of disease. As bearing out the truth of this, I may mention a statement which appeared in *The Times*, to the effect that the Medical Officer of Health for Liverpool had tested 29 samples of milk taken from the churns at one of the railway stations of Liverpool, and had found that of these, nine, or about 28 per cent., contained sufficient bacilli of tubercle to infect guinea-pigs. This, of course, is an extremely serious matter, because, although such a degree of contamination would, perhaps, not affect a robust individual or child, it might prove fatal if such milk were drunk by an invalid or a very delicate child. This illustrates at once the first great advantage of our milk—namely, its absolute purity and its freedom from contamination by noxious germs of disease. Another great advantage is that, owing to the bottles being hermetically sealed immediately after sterilization, and while still in a sterile atmosphere, any contamination by contact with the germ-laden atmosphere is absolutely avoided; in proof of which I may draw attention to this bottle which I hold in my hand, and which was, to my personal knowledge, sterilized more than two and a half years ago. I will ask you presently to test this milk, and satisfy yourself that it is perfectly sweet. Owing to this method of sealing the bottles, and to the little lead seal which is attached to each stopper, the consumer of the milk is secured from any tampering with the contents of the bottle from the time of its leaving the sterilizing factory to the time it comes into his hand for use. A very little reflection, will, I think, convince you of the enormous advantages of the supply of milk on this system as against the system now practised, where the milk changes hands in open vessels half a dozen times, and perhaps more, between the farmer and the consumer. The question of sterilization, of course, is not a new one. Its advantages have been long recognised by all the leading authorities on medical and sanitary science, but the problem which has hitherto remained unsolved was the production of sterilized milk on such a scale and at such a price as to bring it within the reach of everyone. We have been hard at work perfecting our system for the last two or three years, and we can now supply sterilized milk in hermetically sealed, clear glass bottles at a price, including delivery, which is not greater than the present price of milk of equivalent quality. One word as to our patents: These have been submitted to two leading firms of patent agents, who have reported favourably thereon, and from whose reports we are assured that we possess a valuable and unassailable patent for the sterilization of milk and for the hermetical sealing of the bottles containing it, whilst in a sterile atmosphere, by apparatus worked from the outside of the machine, thereby enabling us to close our stoppers without opening the machine, and so running the risk of contamination by contact with the atmosphere. Whatever we may think of Germany, we cannot gainsay the fact that the German patent laws are the most exacting in the world, and the fact of the German patent's having been granted for this process is in itself a sufficient guarantee of its public utility and validity. In this connection, therefore, I cannot do better than quote the opinion expressed by the Imperial Board of Health of Germany as follows :—"The germs of typhus, cholera, tuberculosis, diphtheria, and erysipelas, and the germs which produce the curdling of milk, were all, without exception, destroyed by the said process, and for the production of sterilized milk on a large scale this process was found to be safe, and to meet every requirement."

CHAPTER XXXIII.

PRÉCIS-WRITING—*continued.*

422. The learner who has carefully read the preceding chapter and worked the exercises on it should now be in a position to attempt précis of a more difficult character. He should, however, first study with care the working of the following examples. The former of the two is slightly easier than those usually set at Matriculation, the second passage is one actually set at the examination.

423. EXAMPLE I.

(i) State under one heading or title the main purport—

- (*a*) of the passage as a whole;
- (*b*) of each paragraph of the passage.

(ii) Write a précis of the passage.

In the midst of the horrors and miseries arising from so distracted a state of affairs, reckless and profuse expense distinguished the courts of the lesser nobles, as well as of the superior princes; and their dependents, in imitation, expended in rude, but magnificent display, the wealth which they extorted from the people. A tone of romantic and chivalrous gallantry (which, however, was often disgraced by unbounded license) characterised the intercourse between the sexes; and the language of knight-errantry was yet used, and its observances followed, though the pure spirit of honourable love, and benevolent enterprise, which it inculcates, had ceased to qualify and atone for its extravagances. The jousts and tournaments, the entertainments and revels, which each petty court displayed, invited to France every wandering adventurer; and it was seldom that, when arrived there, he failed to employ his rash courage, and headlong spirit of enterprise, in actions for which his happier native country afforded no free stage.

At this period, and as if to save this fair realm from the various woes with which it was menaced, the tottering throne was ascended by Louis XI., whose character, evil as it was in itself, met, combated, and in a great degree neutralised, the mischiefs of the time—as poisons of opposing qualities are said, in ancient books of medicine, to have the power of counteracting each other.

Brave enough for every useful and political purpose, Louis had not a spark of that romantic valour, or of the pride generally associated with it, which fought on for the point of honour, when the point of utility had been long gained. Calm, crafty, and profoundly attentive to his own interest, he made every sacrifice, both of pride and passion, which could interfere with it. He was careful in disguising his real sentiments and purposes from all who approached him, and frequently used the expressions, "that the king knew not how to reign, who knew not how to dissemble; and that, for himself, if he thought his very cap knew his secrets, he would throw it into the fire." No man of his own, or of any other time, better understood how to avail himself of the frailties of others, and when to avoid giving any advantage by the untimely indulgence of his own.

He was by nature vindictive and cruel, even to the extent of finding pleasure in the frequent executions which he commanded. But, as no touch of mercy ever induced him to spare, when he could with safety condemn, so no sentiment of vengeance ever stimulated him to a premature violence. He seldom sprang on his prey till it was fairly within his grasp, and till all hope of rescue was vain; and his movements were so studiously disguised, that his success was generally what first announced to the world the object he had been manœuvring to attain.

424. On reading through this extract we find that it deals with France and the character of Louis XI. The first paragraph sets out the condition of France when that sovereign came to the throne, the second paragraph suggests that the character of Louis counteracted the existing evils, the third and fourth describe certain traits of his character. We thus arrive at the following headings:—

(*a*) Main head—

The character of Louis XI.

(*b*) Sub-heads—

State of France at the accession of Louis.
His evil character an antidote to the evils of his time.
The craft and dissimulation of his nature.
His cruelty, vindictiveness, and secrecy.

If we proceed further to analyse each paragraph of the extract we find the important details to be as follows :—

Paragraph I.—Distracted state of France.
Extravagance of nobles and their dependents.
Tone and externals of chivalry preserved though its spirit lost.
Adventurers attracted to France.

Paragraph II.—The throne tottering.
Louis XI.'s character evil in itself.
It acts as an antidote to the mischiefs of the time.

Paragraph III.—Louis' lack of romantic courage.
His calmness, craftiness, and attention to his own interests. His lack of pride and passion.
His ability to conceal his real sentiments.

Paragraph IV.—Louis' nature vindictive and cruel.
His want of mercy.
His ability to disguise his movements.

We can now combine these details into a précis as follows :—

At the accession of Louis XI. to the tottering throne of France that country was in a distracted condition. The nobles were wasteful and extortionate, the true spirit of chivalry had been lost, though its outward observances and its extravagances were still maintained, with the result that many daring and formidable adventurers from other countries were attracted to France. The character of Louis XI., evil in itself, opposed and largely neutralised the evils of the time. Louis was without a spark of honourable pride. By nature calm, crafty, selfish, uninfluenced by pride or passion, he possessed in a supreme degree the ability to conceal his own sentiments and to take advantage of the weaknesses of others. His cruelty and vindictiveness were beyond measure, and he disguised his movements so carefully that his success was usually the first announcement of his aims.

425. EXAMPLE II.

(i) State (*a*) the main purport of the following passage under one title or heading; and (*b*) the purport of each paragraph in the same way.

(ii) Write a précis of the passage, giving its substance, without anything superfluous.

The obvious definition of a monarchy seems to be that of a State in which a single person is entrusted with the execution of the laws, the management of the revenue, and the command of the army. But, unless public liberty is protected by intrepid and vigilant guardians, the authority of so formidable a magistrate will soon degenerate into despotism. A martial nobility and stubborn commons, possessed of arms, tenacious of property, and collected into constitutional assemblies, form the only balance capable of preserving a free constitution against the enterprises of an aspiring prince.

Every barrier of the Roman constitution had been levelled by the vast ambition of the dictator; every fence had been extirpated by the cruel hand of the triumvir. After the victory of Actium, the fate of the Roman world depended on the will of Octavianus, surnamed Cæsar, by his uncle's adoption, and afterwards Augustus, by the flattery of the senate. The conqueror was at the head of forty-four veteran legions, conscious of their own strength and of the weakness of the constitution; habituated, during twenty years' civil war, to every act of blood and violence, and passionately devoted to the house of Cæsar, from whence alone they had received, and expected, the most lavish rewards. The provinces, long oppressed by the ministers of the republic, sighed for the government of a single person, who would be the master, not the accomplice, of those petty tyrants. The people of Rome, viewing with a secret pleasure the humiliation of the aristocracy, demanded only bread and public shows, and were supplied with both by the liberal hand of Augustus. The rich and polite Italians enjoyed the present blessings of ease and tranquility, and suffered not the pleasing dream to be interrupted by the memory of their old tumultuous freedom. With its power, the senate had lost its dignity; many of the most noble families were extinct. The republicans of spirit and ability had perished in the field of battle, or in the proscription. The door of the assembly had been designedly left open for a mixed multitude of more than a thousand persons, who reflected disgrace upon their rank instead of deriving honour from it.

The reformation of the senate was one of the first steps in which Augustus laid aside the tyrant, and professed himself the father of his country. He was elected censor, and in concert with his faithful Agrippa, he examined the list of the senators, expelled a few members, whose vices or whose obstinacy required a public example, persuaded near two hundred to prevent the shame of an expulsion by a voluntary retreat, created a sufficient number of patrician families, and accepted for himself the honourable title of prince of the senate. But while he thus restored the dignity, he destroyed the independence of the senate. The principles of a free constitution are irrecoverably lost when the legislative power is nominated by the executive.

426. In this case we will omit the analysis of the separate paragraphs. The student should work this out for himself; then write a précis, and compare it with the following model solution.

(i) (*a*) Augustus and the government of Rome.

(*b*) The basis of a constitutional monarchy.

The political situation in the Roman Republic after the Battle of Actium.

The reformation of the Senate by Augustus.

(ii) Monarchy will degenerate into tyranny unless public liberty is defended by vigilant citizens in constitutional assemblies. It was in the power of Augustus after the Battle of Actium to rule Rome as a tyrant. A mighty army of veterans was devoted to his house, and no effective opposition was to be expected from the Senate, the people of Rome, the Italians, or the provinces. The Senate was so degraded that Augustus, having been elected censor, at once set to work to reform it. But while restoring its dignity, he undermined its independence through his autocratic mode of procedure.

EXERCISES ON CHAPTER XXXIII.

(1) W. H. LOW: HISTORY OF ENGLISH LITERATURE.

Sixteenth-century prose begins with Sir Thomas More, who was the son of Sir John More, a judge of the Court of King's Bench; he was taken in his youth as a page into the household of Cardinal Morton, the then lord-chancellor, and subsequently educated at Oxford. Erasmus, whose close friend he became, mentions him as early as 1497 as a young man of especially remarkable gifts. After leaving Oxford More studied law, entered Parliament, held various public appointments, and on the fall of Wolsey became chancellor (1529). A sturdy champion of the Roman Church, and unable to approve the King's action in ecclesiastical matters, he ceased to be chancellor in 1532; in 1535 he was executed.

The most famous of More's writings is his "Utopia." This, the only literary work which the general reader is apt to associate with his name, was unfortunately written by its author in Latin. More tells his story with much grave humour and sedate fancy, and with a grace of expression and delicate picturesqueness of style which make it the greater pity that he did not write it in his own language. "His romance exhibits infinite resources of spirit and animation," says M. Jusserand; "of all his writings, it is the one that best justifies his great reputation for wit and enlightenment. His characters are living men, and their conversation undoubtedly resembles that which delighted him in the society of his friend Erasmus."

It is not, however, merely as a Latinist that More claims our notice here, for though he has no claim to rank among remarkable stylists in English, yet there is much that is of interest in the manner as well as the matter of his English prose works. Of these latter, one of the earliest is the "History of the Life and Death of Edward V. . . . and of Richard III.," probably written shortly before the close of Henry VII.'s reign; it is usually considered the first good bit of historical writing in English, and has been highly praised by Hallam as "the first example of good English language; pure and perspicuous, well chosen, without vulgarisms and pedantry." In the Reformation struggle, More championed the anti-Lutheran cause by his writings as well as by the part he took in politics. His "Dialogue concerning Heresies" (about 1529) and his "Confutation of Tyndale's Answer" are good specimens of the mass of argumentative polemic matter he produced.

(2) Ruskin: Sesame and Lilies.

Let us see whether the greatest, the wisest, the purest-hearted of all ages are agreed in any wise on this point; let us hear the testimony they have left respecting what they held to be the true dignity of woman, and her mode of help to man. And first let us take Shakespeare. Note broadly in the outset, Shakespeare has no heroes;—he has only heroines. There is not one entirely heroic figure in all his plays, except the slight sketch of "Henry the Fifth," exaggerated for the purposes of the stage; and the still slighter Valentine in "The Two Gentlemen of Verona." In his laboured and perfect plays you have no hero. Othello would have been one, if his simplicity had not been so great as to leave him the prey of every base practice round him; but he is the only example even approximating to the heroic type. Coriolanus—Caesar—Antony stand in flawed strength, and fall by their vanities; Hamlet is indolent, and drowsily speculative; Romeo is an impatient boy; "The Merchant of Venice" languidly submissive to adverse fortune; Kent, in "King Lear," is entirely noble at heart, but too rough and unpolished to be of true use at the critical time, and he sinks into the office of a servant only. Orlando, no less noble, is yet the despairing toy of chance, followed, comforted, saved, by Rosalind. Whereas there is hardly a play that has not a perfect woman in it, steadfast in grave hope, and errorless purpose; Cordelia, Desdemona, Isabella, Hermione, Imogen, Queen Catherine, Perdita, Sylvia, Viola, Rosalind, Helena, and last, and perhaps loveliest, Virgilia, are all faultless; conceived in the highest heroic type of humanity. Then observe secondly, that the catastrophe of every play is caused always by the folly or fault of a man; the redemption, if there be any, is by the wisdom and virtue of a woman, and, failing that, there is none. The catastrophe of "King Lear" is owing to his own want of judgment, his impatient vanity, his misunderstanding of his children; the virtue of his one true daughter would have saved him from all the injuries of the others, unless he had cast her away from him; as it is, she all but saves him.

In "Romeo and Juliet," the wise and brave stratagem of the wife is brought to ruinous issue by the reckless impatience of her husband. In "The Winter's Tale," and in "Cymbeline," the happiness and existence of two princely households, lost through long years, and imperilled to the death by the folly and obstinacy of the husbands, are redeemed at last by the queenly patience and wisdom of the wives. In "Measure for Measure," the foul injustice of the judge, and the foul cowardice of the brother, are opposed to the victorious truth and adamantine purity of a woman.

(3) MACAULAY: ESSAY ON MADAME D'ARBLAY.

In an evil hour the author of "Evelina" took the "Rambler" for her model. This would not have been wise even if she could have imitated her pattern as well as Hawkesworth did. But such imitation was beyond her power. She had her own style. It was a tolerably good one, and might, without any violent change, have been improved into a very good one. She determined to throw it away, and to adopt a style in which she could attain excellence only by achieving an almost miraculous victory over nature and over habit. She could cease to be Fanny Burney; it was not so easy to become Samuel Johnson.

In "Cecilia" the changes of manner began to appear. But in "Cecilia" the imitation of Johnson, though not always in the best taste, is sometimes eminently happy; and the passages which are so verbose as to be positively offensive are few. There were people who whispered that Johnson had assisted his young friend, and that the novel owed all its finest passages to his hand. This was merely the fabrication of envy. Miss Burney's real excellences were as much beyond the reach of Johnson, as his real excellences were beyond her reach. He could no more have written the Masquerade scene, or the Vauxhall scene, than she could have written the "Life of Cowley" or the "Review of Soame Jenyns." But we have not the smallest doubt that he revised "Cecilia," and that he retouched the style of many passages. We know that he was in the habit of giving assistance of this kind most freely. Goldsmith, Hawkesworth, Boswell, Lord Hailes, Mrs. Williams, were among those who obtained his help. Nay, he even corrected the poetry of Mr. Crabbe, whom, we believe, he had never seen. When Miss Burney thought of writing a comedy, he promised to give her his best council, though he owned that he was not particularly well qualified to advise on matters relating to the stage.

We therefore think it in the highest degree improbable that his little Fanny, when living in habits of the most affectionate intercourse with him, would have brought out an important work without consulting him; and when we look into "Cecilia" we see such traces of his hand in the grave and elevated passages, as it is impossible to mistake.

When next Madame D'Arblay appeared before the world as a writer, she was in a very different situation. She would not content herself with the simple English in which "Evelina" had been written. She had no longer the friend who, we are confident, had polished and strengthened the style of "Cecilia." She had to write in Johnson's manner, without Johnson's aid. The consequence was, that in "Camilla" every passage which she meant to be fine is detestable; and that the book has been saved from condemnation only by the admirable spirit and force of those scenes in which she was content to be familiar.

(4) MACAULAY: ON THE CIVIL DISABILITIES OF THE JEWS.

It is because men are not in the habit of considering what the end of government is, that Catholic disabilities and Jewish disabilities have been suffered to exist so long. We hear of essentially Protestant governments and essentially Christian governments—words which mean just as much as essentially Protestant cookery, or essentially Christian horsemanship. Government exists for the purpose of keeping the peace—for the purpose of compelling us to settle our disputes by arbitration instead of settling them by blows —for the purpose of compelling us to supply our wants by industry instead of supplying them by rapine. This is the only operation for which the machinery of government is fit, the only operation which wise governments ever attempt to perform. If there is any class of people who are not interested, or who do not think themselves interested, in the security of property and the maintenance of order, that class ought to have no share of the powers which exist for the purpose of securing property and maintaining order. But why a man should be less fit to exercise that power because he wears a beard, because he does not eat ham, because he goes to the synagogue on Saturdays instead of going to the church on Sundays, we cannot conceive.

The points of difference between Christianity and Judaism have very much to do with a man's fitness to be a bishop or a rabbi. But they have no more to do with his fitness to be a magistrate, a legislator, or a minister of finance, than with his fitness to be a cobbler. Nobody has ever thought of compelling cobblers to make any declaration on the true faith of a Christian. Any man would rather have his shoes mended by a heretical cobbler than by a person who had subscribed all the Thirty-nine Articles, but had never handled an awl. Men act thus, not because they are indifferent to religion, but because they do not see what religion has to do with the mending of their shoes. Yet religion has as much to do with the mending of shoes as with the budget and the army estimates. We have surely had two signal proofs within the last twenty years that a very good Christian may be a very bad Chancellor of the Exchequer.

But it would be monstrous, say the persecutors, that a Jew should legislate for a Christian community. This is a palpable misrepresentation. What is proposed is, not that Jews should legislate for a Christian community, but that a legislature composed of Christians and Jews should legislate for a community composed of Christians and Jews. On nine hundred and ninety-nine questions out of a thousand—on all questions of policy, of finance, of civil and criminal law, of foreign policy, the Jew, as a Jew, has no interest hostile to that of the Christian, or even to that of the Churchman. On questions relating to the ecclesiastical establishment, the Jew and the Christian may differ. But they cannot differ more widely than the Catholic and the Churchman, or the Independent and the Churchman. The principle that Churchmen ought to monopolise the whole power of the state would at least have an intelligible meaning. The principle that Christians ought to monopolise it has no meaning at all. For no question connected with the ecclesiastical institutions of the country can possibly come before Parliament, with respect to which there will not be as wide a difference between Christians as there can be between any Christian and any Jew.

(5) MACAULAY: ESSAY ON ADDISON.

To the influence which Addison derived from his literary talents was added all the influence which arises from character. The world, always ready to think the worst of needy political adventurers, was forced to make one exception. Restlessness, violence, audacity, laxity of principle, are the vices ordinarily attributed to that class of men. But faction itself could not deny that Addison had, through all changes of fortune, been strictly faithful to his early opinions and to his early friends; that his integrity was without stain; that his whole deportment indicated a fine sense of the becoming; that, in the utmost heat of controversy, his zeal was tempered by a regard for truth, humanity, and social decorum; that no outrage could ever provoke him to retaliation unworthy of a Christian and a gentleman; and that his only faults were a too sensitive delicacy and a modesty which amounted to bashfulness.

He was undoubtedly one of the most popular men of his time; and much of his popularity he owed, we believe, to that very timidity which his friends lamented. That timidity often prevented him from exhibiting his talents to the best advantage. But it propitiated Nemesis. It averted that envy which would otherwise have been excited by fame so splendid, and by so rapid an elevation. No man is so great a favourite with the public as he who is at once an object of admiration, of respect, and of pity; and such were the feelings which Addison inspired. Those who enjoyed the privilege of hearing his familiar conversation, declared with one voice that it was superior even to his writings. The brilliant Mary Montagu said that she had known all the wits, and that Addison was the best company in the world. The malignant Pope was forced to own that there was a charm in Addison's talk which could be found nowhere else. Swift, when burning with animosity against the Whigs, could not but confess to Stella, that, after all, he had never known any associate so agreeable as Addison. Steele, an excellent judge of lively conversation, said that the conversation of Addison was at once the most polite and the most mirthful that could be imagined;—that it was Terence and Catullus in one, heightened by an exquisite something which was neither Terence nor Catullus, but Addison alone. Young, an excellent judge of serious conversation, said, that when Addison was at his ease, he went on in a noble strain of thought and language, so as to chain the attention of every hearer. Nor were his great colloquial powers more admirable than the courtesy and softness of heart which appeared in his conversation. At the same time, it would be much to say that he was wholly devoid of the malice which is, perhaps, inseparable from a keen sense of the ludicrous.

(6) Gibbon: Decline and Fall of the Roman Empire.

When the black swarm of Hungarians first hung over Europe, they were mistaken by fear and superstition for the Gog and Magog of the Scriptures, the signs and forerunners of the end of the world.

Since the introduction of letters, they have explored their own antiquities with a strong and laudable impulse of patriotic curiosity, and their rational criticism can no longer bė amused with a vain pedigree of Attila and the Huns. Magyar is the national and Oriental denomination of the Hungarians; but, among the tribes of Scythia, they are distinguished by the Greeks under the proper and peculiar name of Turks. From their primitive country beyond the Ural mountains they were driven to the west by the tide of war and emigration, and their course was directed towards the frontiers of the Roman empire. In their long peregrination, the purity of their blood was improved or sullied by the mixture of a foreign race; several tribes of the Khazars were associated to the standard of their ancient vassals, and introduced the use of a second language. Their public counsels were directed by seven voivods or chiefs; but experience recommended the more vigorous administration of a single person, and the sceptre was granted to the birth or merit of Arpad.

The Hungarian language bears a close and clear affinity to the idioms of the Finnic race, which formerly occupied the northern regions of Asia and Europe. The Ugri are found on the banks of the Irtish; a similar language is detected in the southern parts of Siberia; and the remains of the Finnic tribes are widely scattered from the sources of the Oby to the shores of Lapland. The consanguinity of the Hungarians and Laplanders displays the powerful energy of climate on the children of a common parent; the lively contrast between the bold adventurers who are intoxicated with the wines of the Danube, and the wretched fugitives who are immersed beneath the snows of the polar circle.

The Hungarians were a nomadic race, but they were indebted to fishing as well as to the chase for a part of their subsistence. Their tents were of leather, their garments of fur; they shaved their hair and scarified their faces; and, except the merit and fame of military prowess, all that is valued by mankind appeared vile and contemptible to these barbarians, whose native fierceness was stimulated by the consciousness of numbers and freedom. In the abuse of victory they astonished Europe, yet smarting from the wounds of the Saracen and the Dane; mercy they rarely asked, and more rarely bestowed; both sexes were accused as equally inaccessible to pity; and their appetite for raw fish might countenance the popular tale that they drank the blood and feasted on the hearts of the slain.

(7) HALLAM: LITERATURE OF EUROPE.

The English drama had been encouraged through the reign of Elizabeth by increasing popularity, notwithstanding the strenuous opposition of a party sufficiently powerful to enlist the magistracy, and, in a certain measure, the government on its side. A progressive improvement in dramatic writing, possibly also, though we know less of this, in the skill of the actors, ennobled, while it kept alive, the public taste; the crude and insipid compositions of an Edwards or a Whetstone, among numbers more whose very names are lost, gave way to the real genius of Greene and Marlowe, and after them, to Shakespeare.

At the beginning of this century, not less than eleven regular play-houses had been erected in London and its suburbs; several of which, it appears, were still in use, an order of the Privy Council in 1600 restraining the number to two being little regarded. Of these, the most important was that of the Black Friars, with which another, called the Globe, on the opposite side of the river, was connected; the same company performing at the former in winter, at the latter in summer. This was the company of which Burbage, the best actor of the day, was chief, and to which Shakespeare, who was also a proprietor, belonged. Their names appear in letters patent, and other legal instruments.

James was fond of these amusements, and had encouraged them in Scotland. The Puritan influence, which had been sometimes felt in the council of Elizabeth, came speedily to an end; though the representation of plays on Sundays, a constant theme of complaint, but never wholly put down, was now abandoned, and is not even tolerated by the declaration of sports. The several companies of players, who, in her reign, had been under the nominal protection of some men of rank, were now denominated the servants of the king, the queen, or other royal personages. They were relieved from some of the vexatious control they had experienced, and subjected only to the gentle sway of the Master of the Revels. It was his duty to revise all dramatic works before they were represented, to exclude profane and unbecoming language, and specially to take care that there should be no interference with matters of state. The former of these functions must have been rather laxly exercised; but there are instances in which a license was refused on account of very recent history being touched in a play.

(8) ADDISON: THE SPECTATOR.

Nothing is more amiable than true modesty, and nothing is more contemptible than the false. The one guards virtue, the other betrays it. True modesty is ashamed to do any thing that is repugnant to the rules of right reason; false modesty is ashamed to do any thing that is opposite to the humour of the company. True modesty avoids every thing that is criminal, false modesty every thing that is unfashionable. The latter is only a general undetermined instinct; the former is that instinct, limited and circumscribed by the rules of prudence and religion.

We may conclude that modesty to be false and vicious, which engages a man to do any thing that is ill or indiscreet, or which restrains him from doing any thing that is of a contrary nature. How many men, in the common concerns of life, lend sums of money which they are not able to spare, are bound for persons whom they have but little friendship for, give recommendatory characters of men whom they are not acquainted with, bestow places on those whom they do not esteem, live in such a manner as themselves do not approve, and all this merely because they have not the confidence to resist solicitation, importunity, or example?

Nor does this false modesty expose us only to such actions as are indiscreet, but very often to such as are highly criminal. When Xenophanes was called timorous because he would not venture his money in a game at dice, "I confess," said he, "that I am exceeding timorous, for I dare not do any ill thing." On the contrary, a man of vicious modesty complies with every thing, and is only fearful of doing what may look singular in the company where he is engaged. He falls in with the torrent, and lets himself go to every action or discourse, however unjustifiable in itself, so it be in vogue among the present party. This, though one of the most common, is one of the most ridiculous dispositions in human nature, that men should not be ashamed of speaking or acting in a dissolute or irrational manner, but that one who is in their company should be ashamed of governing himself by the principles of reason and virtue.

(9) SCOTT: WAVERLEY.

The hall, in which the feast was prepared, occupied all the first story of Ian nan Chaistel's original erection, and a huge oaken table extended through its whole length. The apparatus for dinner was simple, even to rudeness, and the company numerous, even to crowding. At the head of the table was the Chief himself, with Edward, and two or three Highland visitors of neighbouring clans; the elders of his own tribe, wadsetters and tacksmen, as they were called, who occupied portions of his estate as mortgagers or lessees, sat next in rank; beneath them, their sons and nephews and foster-brethren; then the officers of the Chief's household, according to their order; and lowest of all, the tenants who actually cultivated the ground. Even beyond this long perspective, Edward might see upon the green, to which a huge pair of folding doors opened, a multitude of Highlanders of a yet inferior description, who, nevertheless, were considered as guests, and had their share both of the countenance of the entertainer and of the cheer of the day. In the distance, and fluctuating round this extreme verge of the banquet, was a changeful group of women, ragged boys and girls, beggars, young and old, large greyhounds, and terriers, and pointers, and curs of low degree; all of whom took some interest, more or less immediate, in the main action of the piece.

This hospitality, apparently unbounded, had yet its line of economy. Some pains had been bestowed in dressing the dishes of fish, game, etc., which were at the upper end of the table, and immediately under the eye of the English stranger. Lower down stood immense clumsy joints of mutton and beef, which, but for the absence of pork, abhorred in the Highlands, resembled the rude festivity of the banquet of Penelope's suitors. But the central dish was a yearling lamb, called 'a hog in har'st,' roasted whole. It was set upon its legs, with a bunch of parsley in its mouth, and was probably exhibited in that form to gratify the pride of the cook, who piqued himself more on the plenty than the elegance of his master's table. The sides of this poor animal were fiercely attacked by the clansmen, some with forks, others with the knives which were usually in the same sheath with the dagger, so that it was soon rendered a mangled and rueful spectacle. Lower down still, the victuals seemed of yet coarser quality, though sufficiently abundant. Broth, onions, cheese, and the fragments of the feast regaled the sons of Ivor who feasted in the open air.

The liquor was supplied in the same proportion, and under similar regulations. Excellent claret and champagne were liberally distributed among the Chief's immediate neighbours; whisky, plain or diluted, and strong beer refreshed those who sat near the lower end. Nor did this inequality of distribution appear to give the least offence. Every one present understood that his taste was to be formed according to the rank which he held at table; and, consequently, the tacksmen and their dependents always professed that the wine was too cold for their stomachs, and called, apparently out of choice, for the liquor which was assigned to them from economy. The bag-pipers, three in number, screamed, during the whole time of dinner, a tremendous war-tune; and the echoing of the vaulted roof, and clang of the Celtic tongue, produced such a Babel of noises that Waverley dreaded his ears would never recover it. Mac-Ivor, indeed, apologised for the confusion occasioned by so large a party, and pleaded the necessity of his situation, on which unlimited hospitality was imposed as a paramount duty. 'These stout idle kinsmen of mine,' he said, 'account my estate as held in trust for their support; and I must find them beef and ale, while the rogues will do nothing for themselves but practise the broadsword, or wander about the hills, shooting, fishing, hunting, drinking, and making love to the lasses of the strath. But what can I do, Captain Waverley? everything will keep after its kind, whether it be a hawk or a Highlander.' Edward made the expected answer, in a compliment upon his possessing so many bold and attached followers.

(10) MACAULAY: BOSWELL'S LIFE OF JOHNSON.

Johnson, as Mr. Burke most justly observed, appears far greater in Boswell's books than in his own. His conversation appears to have been quite equal to his writings in matter, and far superior to them in manner. When he talked, he clothed his wit and his sense in forcible and natural expression. As soon as he took his pen in his hand to write for the public, his style became systematically vicious. All his books are written in a learned language, in a language which nobody hears from his mother or his nurse, in a language in which nobody ever quarrels, or drives bargains, or makes love, in a language in which nobody ever thinks. It is clear that Johnson himself did not think in the dialect in which he wrote. The expressions which came first to his tongue were simple, energetic, and picturesque. When he wrote for publication, he did his sentences out of English into Johnsonese. His letters from the Hebrides to Mrs. Thrale are the original of that work of which the Journey to the Hebrides is the translation; and it is amusing to compare the two versions. "When we were taken upstairs," says he in one of his letters, "a dirty fellow bounced out of the bed on which one of us was to lie." This incident is recorded in the Journey as follows:

"Out of one of the beds on which we were to repose started up, at our entrance, a man black as a Cyclops from the forge." Sometimes Johnson translated aloud. "The Rehearsal," he said, very unjustly, "has not wit enough to keep it sweet;" then, after a pause, "it has not vitality enough to preserve it from putrefaction."

Mannerism is pardonable, and is sometimes even agreeable, when the manner, though vicious, is natural. Few readers, for example, would be willing to part with the mannerism of Milton or of Burke. But a mannerism which does not sit easy on the mannerist, which has been adopted on principle, and which can be sustained only by effort, is always offensive. And such is the mannerism of Johnson.

The characteristic faults of his style are so familiar to all our readers, and have been so often burlesqued, that it is almost superfluous to point them out. It is well known that he made less use than any other eminent writer of those strong plain words, Anglo-Saxon or Norman-French, of which the roots lie in the inmost depths of our language; and that he felt a vicious partiality for terms which long after our own speech had been fixed, were borrowed from the Greek and Latin, and which, therefore, even when lawfully naturalised, must be considered as born aliens, not entitled to rank against the king's English. His constant practice of padding out a sentence with useless epithets, till it became as stiff as the bust of an exquisite, his antithetical forms of expression, constantly employed even where there is no opposition in the ideas expressed, his big words wasted on little things, his harsh inversions, so widely different from those graceful and easy inversions which gave variety, spirit, and sweetness to the expression of our great old writers, all these peculiarities have been imitated by his admirers and parodied by his assailants, till the public has become sick of the subject.

(11) DRYDEN: THE GROUNDS OF CRITICISM IN TRAGEDY.

The manners, in a poem, are understood to be those inclinations, whether natural or acquired, which move and carry us to actions, good, bad, or indifferent, in a play; or which incline the persons to such or such actions. I have anticipated part of this discourse already, in declaring that a poet ought not to make the manners perfectly good in his best persons; but neither are they to be more wicked in any of his characters than necessity requires. To produce a villain, without other reason than a natural inclination to villany, is, in Poetry, to produce an effect without a cause; and to make him more a villain than he has just reason to be, is to make an effect which is stronger than the cause.

The manners arise from many causes; and are either distinguished by complexion, as choleric and phlegmatic, or by the differences of age or sex, of climates, or quality of the persons, or their present condition. They are likewise to be gathered from the several virtues, vices, or passions, and many other commonplaces, which a poet must be supposed to have learned from natural Philosophy, Ethics, and History; of all which, whosoever is ignorant, does not deserve the name of poet.

But as the manners are useful in this art, they may be all comprised under these general heads: first, they must be apparent; that is, in every character of the play, some inclinations of the person must appear; and these are shown in the actions and discourse. Secondly, the manners must be suitable, or agreeing to the persons; that is, to the age, sex, dignity, and the other general heads of manners: thus, when a poet has given the dignity of a king to one of his persons, in all his actions and speeches, that person must discover majesty, magnanimity, and jealousy of power, because these are suitable to the general manners of a king. The third property of manners is resemblance; and this is founded upon the particular characters of men, as we have them delivered to us by relation or history; that is, when a poet has the known character of this or that man before him, he is bound to represent him such, at least not contrary to that which fame has reported him to have been. Thus, it is not a poet's choice to make Ulysses choleric, or Achilles patient, because Homer has described 'em quite otherwise. Yet this is a rock on which ignorant writers daily split; and the absurdity is as monstrous as if a painter should draw a coward running from a battle, and tell us it was the picture of Alexander the Great.

The last property of manners is, that they be constant and equal, that is, maintained the same through the whole design: thus, when Virgil had once given the name of pious to Aeneas, he was bound to show him such, in all his words and actions, through the whole poem. All these properties Horace has hinted to a judicious observer.

(12) COLERIDGE: LECTURES ON SHAKESPEARE.

The immense advantage possessed by men of genius over men of talents can be illustrated in no stronger manner, than by a comparison of the benefits resulting to mankind from the works of

Homer and of Thucydides. The merits and claims of Thucydides, as a historian, are at once admitted; but what care we for the incidents of the Peloponnesian War? An individual may be ignorant of them, as far as regards the particular narrative of Thucydides; but woe to that statesman, or, I may say, woe to that man, who has not availed himself of the wisdom contained in "the tale of Troy divine!"

Lord Bacon has beautifully expressed this idea, where he talks of the instability and destruction of the monuments of the greatest heroes, and compares them with the everlasting writings of Homer, one word of which has never been lost since the days of Pisistratus. Like a mighty ship, they have passed over the sea of time, not leaving a mere ideal track, which soon altogether disappears, but leaving a train of glory in its wake, present and enduring, daily acting upon our minds, and ennobling us by grand thoughts and images: to this work, perhaps, the bravest of our soldiery may trace and attribute some of their heroic achievements. Just as the body is to the immortal mind, so are the actions of our bodily powers in proportion to those by which, independent of individual community, we are governed for ever and ever; by which we call, not only the narrow circle of mankind (narrow comparatively) as they now exist, our brethren, but by which we carry our being into future ages, and call all who shall succeed us our brethren, until at length we arrive at that exalted state, when we shall welcome into Heaven thousands and thousands, who will exclaim—"To you I owe the first development of my imagination; to you I owe the withdrawing of my mind from the low brutal part of my nature, to the lofty, the pure, and the perpetual."

(13) MACAULAY: HALLAM'S CONSTITUTIONAL HISTORY.

No sovereign ever carried to the throne so large a portion of the best qualities of the middling orders, so strong a sympathy with the feelings and interest of his people. He was sometimes driven to arbitrary measures; but he had a high, stout, honest, English heart. Hence it was that he loved to surround his throne with such men as Hale and Blake. Hence it was that he allowed so large a share of political liberty to his subjects, and that even when an opposition dangerous to his power and to his person almost compelled him to govern by the sword, he was still anxious to leave a germ from which, at a more favourable season, free institutions might spring. We firmly believe that, if his first Parliament had not commenced its debates by disputing his title, his government would have been as mild at home as it was energetic and able abroad. He was a soldier; he had risen by war. Had his ambition been of an impure or selfish kind, it would have been easy for him to plunge his country into continental hostilities on a large scale, and to dazzle the restless factions which he ruled, by the splendour of his victories. Some of his enemies have sneeringly remarked, that in the successes obtained under his administration he had no personal share; as if a man who had raised himself from obscurity to empire solely by his military talents could have any unworthy reason for shrinking from military enterprise. This reproach is his highest glory. In the success of the English navy he could have no selfish interest. Its triumphs added nothing to his fame; its increase added nothing to his means of overawing his enemies; its great leader was not his friend. Yet he took a peculiar pleasure in encouraging that noble service which, of all the instruments employed by an English government, is the most impotent for mischief, and the most powerful for good. His administration was glorious, but with no vulgar glory. It was not one of those periods of overstrained and convulsive exertion which necessarily produce debility and languor. Its energy was natural, healthful, temperate. He placed England at the head of the Protestant interest, and in the first rank of Christian powers. He taught every nation to value her friendship and to dread her enmity. But he did not squander her resources in a vain attempt to invest her with the supremacy which no power, in the modern system of Europe, can safely affect, or can long retain.

This noble and sober wisdom had its reward. If he did not carry the banners of the Commonwealth in triumph to distant capitals, if he did not adorn Whitehall with the spoils of the Stadthouse and the Louvre, if he did not portion out Flanders and Germany into principalities for his kinsmen and his generals, he did not, on the other hand, see his country overrun by the armies of nations which his ambition had provoked. He did not drag out the last years of his life an exile and a prisoner, in an unhealthy climate and under an ungenerous gaoler, raging with the impotent desire of vengeance, and brooding over visions of departed glory. He went down to his grave in the fulness of power and fame; and he left to his son an authority which any man of ordinary firmness and prudence would have retained.

But for the weakness of that foolish Ishbosheth, the opinions which we have been expressing would, we believe, now have formed the orthodox creed of good Englishmen. We might now be writing under the government of his Highness Oliver the Fifth or Richard the Fourth, Protector, by the Grace of God, of the Commonwealth of England, Scotland, and Ireland, and the dominions thereto belonging. The form of the great founder of the dynasty, on horseback, as when he led the charge at Naseby, or on foot, as when he took the mace from the table of the Commons, would adorn all our squares and overlook our public offices from Charing Cross; and sermons in his praise would be duly preached on his lucky day, the third of September, by court-chaplains, guiltless of the abomination of the surplice.

(14) DRYDEN: ESSAY OF DRAMATIC POESY.

The advantages which rhyme has over blank verse are so many, that it were lost time to name them. Sir Philip Sidney, in his "Defence of Poesy," gives us one, which, in my opinion, is not the least considerable; I mean the help it brings to memory, which rhyme so knits up, by the affinity of sounds, that, by remembering the last word in one line, we often call to mind both the verses. Then, in the quickness of repartees (which in discoursive scenes fall very often), it has so particular a grace, and is so aptly suited to them, that the sudden smartness of the answer, and the sweetness of the rhyme, set off the beauty of each other. But that benefit which I consider most in it, because I have not seldom found it, is, that it bounds and circumscribes the fancy. For imagination in a poet is a faculty so wild and lawless that like an high-ranging spaniel, it must have clogs tied to it, lest it outrun the judgment. The great easiness of blank verse renders the poet too luxuriant; he is tempted to say many things, which might better be omitted, or at least shut up in fewer words; but when the difficulty of artful rhyming is interposed, where the poet commonly confines his sense to his couplet, and must contrive that sense into such words, that the rhyme shall naturally follow them, not they the rhyme; the fancy then gives leisure to the judgment to come in, which, seeing so heavy a tax imposed, is ready to cut off all unnecessary expenses.

This last consideration has already answered an objection which some have made, that rhyme is only an embroidery of sense, to make that which is ordinary in itself pass for excellent with less examination. But certainly, that which most regulates the fancy, and gives the judgment its busiest employment, is like to bring forth the richest and clearest thoughts. The poet examines that most, which he produceth with the greatest leisure, and which he knows, must pass the severest test of the audience, because they are aptest to have it ever in their memory; as the stomach makes the best concoction when it strictly embraces the nourishment, and takes account of every little particle as it passes through. But as the best medicines may lose their virtue by being ill applied, so is it with verse, if a fit subject be not chosen for it. Neither must the argument alone, but the characters and persons be great and noble; otherwise (as Scaliger says of Claudian) the poet will be "ignobiliore materia depressus." The scenes which in my opinion most commend it, are those of argumentation and discourse, on the result of which the doing or not doing some considerable action should depend.

(15) GIBBON: DECLINE AND FALL.

In the apprehension of modern times Petrarch is the Italian songster of Laura and love. But in the eyes of Petrarch and those of his graver contemporaries his love was a sin and Italian verse a frivolous amusement. His Latin works of philosophy, poetry, and eloquence established his serious reputation, which was soon diffused from Avignon over France and Italy; his friends and disciples were multiplied in every city; and our gratitude must applaud the man who, by precept and example, revived the spirit and study of the Augustan age. From his earliest youth Petrarch aspired to the poetic crown. The academical honours of the three faculties had introduced a royal degree of master or doctor in the art of poetry; and the title of poet-laureate, which custom, rather than vanity, perpetuates in the English court, was first invented by the Caesars of Germany. In the musical games of antiquity a prize was bestowed on the victor; the belief that Virgil and Horace had been crowned in the Capitol inflamed the emulation of a Latin bard; and the laurel was endeared to the lover by a verbal resemblance with the name of his mistress.

In the thirty-sixth year of his age he was solicited to accept the object of his wishes; and on the same day, in the solitude of Vaucluse, he received a similar and solemn invitation from the senate of Rome and the university of Paris. He preferred the summons of the metropolis of the world; and the ceremony of his coronation was performed in the Capitol by his friend and patron the supreme magistrate of the republic. After discoursing on a text of Virgil, he knelt before the throne and received from the senator, Ursus of Anguillara, a laurel crown, with a more precious declaration, "This is the reward of merit." The people shouted, "Long life to the Capitol and the poet!" A sonnet in praise of Rome was accepted as the effusion of genius and gratitude; and after the whole procession had visited the Vatican, the profane wreath was suspended before the shrine of St. Peter (A.D. 1341).

In the act or diploma which was presented to Petrarch, the title and prerogatives of poet-laureate are revived in the Capitol after the lapse of 1300 years; and he receives the perpetual privilege of wearing, at his choice, a crown of laurel, ivy, or myrtle, of assuming the poetic habit, and of teaching, disputing, interpreting, and composing, in all places whatsoever, and on all subjects of literature.

The grant was ratified by the authority of the senate and people; and the character of citizen was the recompense of his affection for the Roman name. They did him honour, but they did him justice. In the familiar society of Cicero and Livy he had imbibed the ideas of an ancient patriot; and his ardent fancy kindled every idea to a sentiment, and every sentiment to a passion. The aspect of the seven hills and their majestic ruins confirmed these lively impressions; and he loved a country by whose liberal spirit he had been crowned and adopted. The poverty and debasement of Rome excited the indignation and pity of her grateful son. Rome was still the lawful mistress of the world; the pope and the emperor, her bishop and general, had abdicated their station by an inglorious retreat to the Rhone and the Danube; but if she could resume her virtue, the republic might again vindicate her liberty and dominion. Amidst the indulgence of enthusiasm and eloquence, Petrarch, Italy, and Europe were astonished by a revolution which realised for a moment his most splendid visions.

(16) MACAULAY: WAR OF THE SUCCESSION IN SPAIN.

The ascendancy which Spain then had in Europe was, in one sense, well deserved. It was an ascendancy which had been gained by unquestioned superiority in all the arts of policy and of war. In the sixteenth century, Italy was not more decidedly the land of the fine arts, Germany was not more decidedly the land of bold theological speculation, than Spain was the land of statesmen and of soldiers. The character which Virgil has ascribed to his countrymen might have been claimed by the grave and haughty chiefs who surrounded the throne of Ferdinand the Catholic, and of his immediate successors. That majestic art, "premere imperio populos," was not better understood by the Romans in the proudest days of their republic, than by Gonsalvo and Ximenes, Cortes and Alva. The skill of the Spanish diplomatists was renowned throughout Europe. In England the name of Gondomar is still remembered. The sovereign nation was unrivalled both in regular and irregular warfare. The impetuous chivalry of France, the serried phalanx of Switzerland, were alike found wanting when brought face to face with the Spanish infantry. In the wars of the New World, where something different from ordinary strategy was required in the general, and something different from ordinary discipline in the soldier, where it was every day necessary to meet by some new expedient the varying tactics of a barbarous enemy, the Spanish adventurers, sprung from the common people, displayed a fertility of resource, and a talent for negotiation and command, to which history scarcely affords a parallel.

The Castilian of those times was to the Italian what the Roman, in the days of the greatness of Rome, was to the Greek. The conqueror had less ingenuity, less taste, less delicacy of perception than the conquered; but far more pride, firmness, and courage, a more solemn demeanour, a stronger sense of honour. The subject had more subtlety in speculation, the ruler more energy in action. The vices of the former were those of a coward; the vices of the latter were those of a tyrant. It may be added, that the Spaniard, like the Roman, did not disdain to study the arts and the language of those whom he oppressed. A revolution took place in the literature of Spain, not unlike that revolution which, as Horace tells us, took place in the poetry of Latium: "Capta ferum victorem cepit." The slave took prisoner the enslaver. The old Castilian ballads gave place to sonnets in the style of Petrarch, and to heroic poems in the stanza of Ariosto, as the national songs of Rome were driven out by imitations of Theocritus, and translations from Menander.

In no modern society, not even in England during the reign of Elizabeth, has there been so great a number of men eminent at once in literature and in the pursuits of active life, as Spain produced during the sixteenth century. Almost every distinguished writer was also distinguished as a soldier or a politician. Boscan bore arms with high reputation. Garcilaso de Vega, the author of the sweetest and most graceful pastoral poem of modern times, after a short, but splendid military career, fell sword in hand at the head of a storming party. Alonzo de Ercilla bore a conspicuous part in that war of Arauco, which he afterwards celebrated in one of the best heroic poems that Spain has produced. Hurtado de Mendoza, whose poems have been compared to those of Horace, and whose charming little novel is evidently the model of Gil Blas, has been handed down to us by history as one of the sternest of those iron proconsuls who were employed by the House of Austria to crush the lingering public spirit of Italy. Lope sailed in the Armada; Cervantes was wounded at Lepanto.

It is curious to consider with how much awe our ancestors in those times regarded a Spaniard. He was, in their apprehension, a kind of demon, horribly malevolent, but withal most sagacious and powerful. "They be verye wyse and politicke," says an honest Englishman, in a memorial addressed to Mary, "and can, thorowe ther wysdome, reform and brydell theyr owne natures for a tyme, and applye their conditions to the manners of those men with whom they meddell gladlye by friendshippe; whose mischievous manners a man shall never knowe untyll he come under ther subjection: but then shall he perfectlye parceyve and fele them; which thynge I praye God England never do: for in dissimulations untyll they have ther purposes, and afterwards in oppression and tyrannye, when they can obtayne them, they do exceed all other nations upon the earthe." This is just such language as Arminius would have used about the Romans, or as an Indian statesman of our times might use about the English. It is the language of a man burning with hatred, but cowered by those whom he hates; and painfully sensible of their superiority, not only in power, but in intelligence.

(17) COLERIDGE: LECTURES ON SHAKESPEARE.

Nothing can more forcibly exemplify the separative spirit of the Greek arts than their comedy as opposed to their tragedy. But as the immediate struggle of contraries supposes an arena common to both, so both were alike ideal; that is, the comedy of Aristophanes rose to as great a distance above the ludicrous of real life, as the tragedy of Sophocles above its tragic events and passions:—and it is in this one point, of absolute ideality, that the comedy of Shakespeare and the old comedy of Athens coincide. In this also alone did the

Greek tragedy and comedy unite; in everything else they were exactly opposed to each other. Tragedy is poetry in its deepest earnest; comedy is poetry in unlimited jest. Earnestness consists in the direction and convergence of all the powers of the soul to one aim, and in the voluntary restraint of its activity in consequence; the opposite, therefore, lies in the apparent abandonment of all definite aim or end, and in the removal of all bounds in the exercise of the mind,—attaining its real end, as an entire contrast, most perfectly, the greater the display is of intellectual wealth squandered in the wantonness of sport without an object, and the more abundant the life and vivacity in the creations of the arbitrary will.

The later comedy, even where it was really comic, was doubtless likewise more comic, the more free it appeared from any fixed aim. Misunderstandings of intention, fruitless struggles of absurd passion, contradictions of temper, and laughable situations there were; but still the form of the representation itself was serious; it proceeded as much according to settled laws, and used as much the same means of art, though to a different purpose, as the regular tragedy itself. But in the old comedy the very form itself is whimsical; the whole work is one great jest, comprehending a world of jests within it, among which each maintains its own place without seeming to concern itself as to the relation in which it may stand to its fellows. In short, in Sophocles, the constitution of tragedy is monarchical, but such as it existed in elder Greece, limited by laws, and therefore the more venerable,—all the parts adapting and submitting themselves to the majesty of the heroic sceptre:—in Aristophanes, comedy, on the contrary, is poetry in its most democratic form, and it is a fundamental principle with it, rather to risk all the confusion of anarchy, than to destroy the independence and privileges of its individual constituents,—place, verse, characters, even single thoughts, conceits, and allusions, each turning on the pivot of its own free will.

The tragic poet idealises his characters by giving to the spiritual part of our nature a more decided preponderance over the animal cravings and impulses than is met with in real life: the comic poet idealises his characters by making the animal the governing power, and the intellectual the mere instrument. But as tragedy is not a collection of virtues and perfections, but takes care only that the vices and imperfections shall spring from the passions, errors, and prejudices which arise out of the soul;—so neither is comedy a mere crowd of vices and follies, but whatever qualities it represents, even though they are in a certain sense amiable, it still displays them as having their origin in some dependence on our lower nature, accompanied with a defect in true freedom of spirit and self-subsistence, and subject to that unconnection by contradictions of the inward being, to which all folly is owing.

(18) MACAULAY: ESSAY ON WARREN HASTINGS.

In the meantime the preparations for the trial had proceeded rapidly; and on the 13th of February, 1788, the sittings of the court commenced. There have been spectacles more dazzling to the eye, more gorgeous with jewellery and cloth of gold, more attractive to grown-up children, than that which was exhibited at Westminster, but perhaps there never was a spectacle so well calculated to strike a highly cultivated, a reflecting, an imaginative mind. All the various kinds of interest which belong to the near and to the distant, to the present and to the past, were collected on one spot, and in one hour. All the talents and all the accomplishments which are developed by liberty and civilisation were now displayed, with every advantage that could be derived both from co-operation and from contrast. Every step in the proceedings carried the mind either backward, through many troubled centuries, to the days when the foundations of the constitution were laid; or far away, over boundless seas and deserts, to dusky nations living under strange stars, worshipping strange gods, and writing strange characters from right to left. The High Court of Parliament was to sit according to forms handed down from the days of the Plantagenets, on an Englishman accused of exercising tyranny over the lord of the holy city of Benares, and the ladies of the princely house of Oude.

The place was worthy of such a trial. It was the great hall of William Rufus; the hall which had resounded with acclamations at the inauguration of thirty Kings; the hall which had witnessed the just sentence of Bacon and the just absolution of Somers; the hall where the eloquence of Strafford had for a moment awed and melted a victorious party inflamed with just resentment; the hall where Charles had confronted the High Court of Justice with the placid courage which has half redeemed his fame. Neither military nor civil pomp was wanting. The avenues were lined with grenadiers. The streets were kept clear by cavalry. The peers, robed in gold and ermine, were marshalled by the heralds under Garter King-at-Arms. The judges, in their vestments of state, attended to give advice on points of law. Near a hundred and seventy lords, three-fourths of the Upper House, as the Upper House was then, walked in solemn order from their usual place of assembling to the tribunal. The junior baron present led the way—Lord Heathfield, recently ennobled for his memorable defence of Gibraltar against the fleets and armies of France and Spain. The long procession was closed by the Duke of Norfolk, Earl Marshall of the realm, by the great dignitaries, and by the brothers and sons of the King. Last of all came the Prince of Wales, conspicuous by his fine person and noble bearing.

The grey old walls were hung with scarlet. The long galleries were crowded by such an audience as has rarely excited the fears or the emulation of an orator. There were gathered together, from all parts of a great, free, enlightened, and prosperous realm, grace and female loveliness, wit and learning, the representatives of every science and of every art. There were seated round the Queen the fair-haired young daughters of the House of Brunswick. There the Ambassadors of great Kings and Commonwealths gazed with admiration on a spectacle which no other country in the world would present. There Siddons, in the prime of her majestic beauty, looked with emotion on a scene surpassing all the imitations of the stage. There the historian of the Roman Empire thought of the days when Cicero pleaded the cause of Sicily against Verres; and when, before a senate which had still some show of freedom, Tacitus thundered against the oppressor of Africa. There were seen, side by side, the greatest painter and the greatest scholar of the age. The spectacle had allured Reynolds from that easel which has preserved to us the thoughtful foreheads of so many writers and statesmen, and the sweet smiles of so many noble matrons. It had induced Parr to suspend his labours in that dark and profound mine from which he had extracted a vast treasure of erudition—a treasure too often buried in the earth, too often paraded with injudicious and inelegant ostentation; but still precious, massive, and splendid. There appeared the voluptuous charms of her to whom the heir of the throne had in secret plighted his faith. There, too, was she, the beautiful mother of a beautiful race, the Saint Cecilia, whose delicate features, lighted up by love and music, art has rescued from the common decay. There were the members of that brilliant society which quoted, criticised, and exchanged repartees, under the rich peacock-hangings of Mrs. Montague. And there the ladies whose lips, more persuasive than those of Fox himself, had carried the Westminster election against palace and treasury, shone round Georgiana Duchess of Devonshire.

(19) GIBBON: DECLINE AND FALL OF THE ROMAN EMPIRE.

The primitive Christians were possessed with an unconquerable repugnance to the use of images; and this aversion may be ascribed to their descent from the Jews and their enmity to the Greeks. The first notice of the use of pictures occurs three hundred years after the Christian era. Under the successors of Constantine, in the peace of the triumphant Church, the more prudent bishops condescended to indulge a visible superstition for the benefit of the multitude; and after the ruin of Paganism, they were no longer restrained by the apprehension of an odious parallel. The first introduction of a symbolic worship was in the veneration of the Cross, and of relics of saints and martyrs, whose intercession was implored. But a memorial more interesting than such relics, is the faithful copy of the person and features of the departed worthy, delineated by the arts of painting or sculpture; and by a slow progression the honours of the original were transferred to the copy.

The primitive Christians were ignorant of the genuine features of the Son of God, but a superstructure of fable was reared, after the lapse of centuries, on the basis of a Syrian legend which told how Abgarus, king of Edessa, had invoked the healing powers of Christ and offered him his strong city to protect him against the Jews. The faith of the royal stranger was gratified with a picture of the Saviour, which had long been imprisoned in a niche of the wall, but was released after an oblivion of five hundred years by some prudent bishop, and seasonably presented to the devotion of the times. The Greeks adored the similitude which was not the work of any mortal pencil, but the immediate creation of the divine original; before the end of the sixth century, images alleged to be miraculously produced from it were propagated in the camps and cities of the Eastern empire as objects of worship and instruments of miracles; and the precedent was speedily transferred to the Virgin Mary and the saints and martyrs.

The worship of images had stolen into the Church by insensible degrees, and each petty step was pleasing to the superstitious mind, as productive of comfort and innocent of sin. But in the beginning of the eighth century, in the full magnitude of the abuse, the more timorous Greeks were awakened by an apprehension that, under the mask of Christianity, they had restored the religion of their fathers; they heard, with grief and impatience, the name of idolaters—the incessant charge of the Jews and Mahometans, who derived from the Law and the Koran an immortal hatred to graven images and all relative worship. As the worship of images had never been established by any general or positive law, its progress in the Eastern empire had been retarded, or accelerated, by the differences of men and manners, the local degrees of refinement, and the personal characters of the bishops. The splendid devotion was fondly cherished by the levity of the capital and the inventive genius of the Byzantine clergy; while the rude and remote districts of Asia were strangers to this innovation of sacred luxury. Many large congregations of Gnostics and Arians maintained, after their conversion, the simple worship which had preceded their separation; and the Armenians, the most warlike subjects of Rome, were not reconciled, in the twelfth century, to the sight of images. These various denominations of men afforded a fund of prejudice and aversion, of small account in the villages of Anatolia or Thrace, but which, in the fortune of a soldier, a prelate, or an eunuch, might be often connected with the powers of the Church and State.

(20) JOHNSON: LIFE OF POPE.

Integrity of understanding and nicety of discernment were not allotted in a less proportion to Dryden than to Pope. The rectitude of Dryden's mind was sufficiently shown by the dismission of his poetical prejudices, and the rejection of unnatural thoughts and rugged numbers. But Dryden never desired to apply all the judgment that he had. He wrote, and professed to write, merely for the people; and when he pleased others, he contented himself. He spent no time in struggles to rouse latent powers; he never attempted to make that better which was already good, nor often to mend what he must have known to be faulty. He wrote, as he tells us, with very little consideration; when occasion or necessity called upon him, he poured out what the present moment happened to supply, and when once it had passed the press, ejected it from his mind; for, when he had no pecuniary interest, he had no further solicitude.

Pope was not content to satisfy; he desired to excel, and therefore always endeavoured to do his best; he did not court the candour, but dared the judgment of his reader, and, expecting no indulgence from others, he showed none to himself. He examined lines and words with minute and punctilious observation, and retouched every part with indefatigable diligence, till he had left nothing to be forgiven. For this reason he kept his pieces very long in his hands, while he considered and reconsidered them. The only poems which can be supposed to have been written with such regard to the times as might hasten their publication, were the two satires of "Thirty-eight;" of which Dodsley told me, that they were brought to him by the author, that they might be fairly copied. "Almost every line," he said, "was then written twice over; I gave him a clean transcript, which he sent some time afterwards to me for the press, with almost every line written twice over a second time." His declaration, that his care for his works ceased at their publication, was not strictly true. His parental attention never abandoned them; what he found amiss in the first edition, he silently corrected in those that followed. He appears to have revised the "Iliad," and freed it from some of its imperfections; and the "Essay on Criticism" received many improvements after its first appearance. It will seldom be found that he altered without adding clearness, elegance, or vigour. Pope had perhaps the judgment of Dryden, but Dryden certainly wanted the diligence of Pope.

In acquired knowledge, the superiority must be allowed to Dryden, whose education was more scholastic, and who before he became an author had been allowed more time for study, with better means of information. His mind has a larger range, and he collects his images and illustrations from a more extensive circumference of science. Dryden knew more of man in his general nature, and Pope in his local manners. The notions of Dryden were formed by comprehensive speculation; and those of Pope by minute attention. There is more dignity in the knowledge of Dryden, and more certainty in that of Pope. Poetry was not the sole praise of either; for both excelled likewise in prose; but Pope did not borrow his prose from his predecessor. The style of Dryden is capricious and varied; that of Pope is cautious and uniform. Dryden observes the motions of his own mind; Pope constrains his mind to his own rules of composition. Dryden is sometimes vehement and rapid; Pope is always smooth, uniform, and gentle. Dryden's page is a natural field, rising into inequalities, and diversified by the varied exuberance of abundant vegetation; Pope's is a velvet lawn, shaven by the scythe, and levelled by the roller.

Of genius, that power which constitutes a poet; that quality without which judgment is cold, and knowledge is inert; that energy which collects, combines, amplifies, and animates; the superiority must, with some hesitation, be allowed to Dryden. It is not to be inferred, that of this poetical vigour Pope had only a little, because Dryden had more; for every other writer since Milton must give place to Pope; and even of Dryden it must be said, that, if he has brighter paragraphs, he has not better poems. Dryden's performances were always hasty, either excited by some external occasion, or extorted by domestic necessity; he composed without consideration, and published without correction. What his mind would supply at call, or gather in one excursion, was all that he sought, and all that he gave. The dilatory caution of Pope enabled him to condense his sentiments, to multiply his images, and to accumulate all that study might produce, or chance might supply. If the flights of Dryden therefore are higher, Pope continues longer on the wing. If of Dryden's fire the blaze is brighter, of Pope's the heat is more regular and constant. Dryden often surpasses expectation, and Pope never falls below it. Dryden is read with frequent astonishment, and Pope with perpetual delight. This parallel, will, I hope, when it is well considered, be found just; and if the reader should suspect me, as I suspect myself, of some partial fondness for the memory of Dryden, let him not too hastily condemn me; for meditation and inquiry may, perhaps, show him the reasonableness of my determination.

(21) CORNFORD: "ROBERT LOUIS STEVENSON."

Destiny is the last word in the life of every man. None may escape the thousand inherited impulses that mingle in his blood, nor avoid the irresistible influences of the time and place and society into which he is born. And Robert Louis Stevenson, the last, as I have tried to show, of a long tradition, the last heir to a rich inheritance, followed the ancient habit of his race, learned his elements in old Edina, changing then before his eyes to the Edinburgh we know, and went to France and learned what he might of an astute nation, and returned to Scotland, and again went forth and wandered the earth, and settled at length in an island of the far seas, and became (they say) a kind of feudal chieftain, and died there, leaving behind him a monument to the honour of his native city, which he loved.

And as Stephenson was the last expression of the old Scottish aristocracy of letters which had its home in Edinburgh for many generations, so the monument of his works is the cenotaph of that polite, illustrious society. A born artist, self-conscious to his finger-tips, witty, sensitive, sardonically humorous, endowed with a subtle insight and inheriting an incomparable faculty of craftsmanship, he loved art and letters, metaphysic and talk, and all the lusty gifts and magnificent appearances of life, with his whole heart. Of the passion of love he seems to have conceived imperfectly and partially, until he drew towards the end of his life, when—it seems—he came near to beholding some image of the true Eros. Constantly afflicted with ill-health, a fighting spirit of indomitable courage carried him triumphantly through troubles and incredible labours, until, in middle age, we see him (in his Vailima Letters) desperately and cheerfully toiling for reasons (apparently) like to those which compelled Sir Walter Scott to his pathetic sacrifice, and labouring with a heroism which brings to mind his august elder's demeanour in the last tragic scenes of his life.

But, with all Stevenson's brilliant endowment and all his amazing cleverness, the sane, serenely humorous vision of the great masters is denied him. Stevenson was no "natural force let loose." Rather was he the very type of the athlete in letters, with all his powers cultivated to their utmost, informed with a rare and brave spirit, running—with many flourishes and tricks of pace—the race that was set before him with all his might.

The portrait of Robert Louis Stevenson has been drawn in little by a stronger hand than mine, in the lines at the beginning of this volume. Therein you shall behold the picture of a man gifted with an endowment exquisite yet strangely incomplete, who won great renown in his brief lifetime as a beautiful and refined artist, an admirable executant.

(22) Scott: Count Robert of Paris.

To supply the deficiency of valour among his own subjects, and to procure soldiers who should be personally dependent on the Emperor, the Greek sovereigns had been, for a great many years, in the custom of maintaining in their pay, as near their person as they could, the steady services of a select number of mercenaries in the capacity of body-guards, which were numerous enough, when their steady discipline and inflexible loyalty were taken in conjunction with their personal strength and indomitable courage, to defeat, not only any traitorous attempt on the imperial person, but to quell open rebellions, unless such were supported by a great proportion of the military force. Their pay was therefore liberal; their rank and established character for prowess gave them a degree of consideration among the people, whose reputation for valour had not for some ages stood high; and if, as foreigners, and the members of a privileged body, the Varangians were sometimes employed in arbitrary and unpopular services, the natives were so apt to fear, while they disliked them, that the hardy strangers disturbed themselves but little about the light in which they were regarded by the inhabitants of Constantinople. Their dress and accoutrements, while within the city, partook of the rich, or rather gaudy costume, which we have described, bearing only a sort of affected resemblance to that which the Varangians wore in their native forests. But the individuals of this select corps were, when their services were required beyond the city, furnished with armour and weapons more resembling those which they were accustomed to wield in their own country, possessing much less of the splendour of war, and a far greater portion of its effective terrors; and thus they were summoned to take the field.

This body of Varangians (which term is, according to one interpretation, merely a general expression for barbarians) was, in an early age of the empire, formed of the roving and piratical inhabitants of the north, whom a love of adventure, the greatest perhaps that ever was indulged, and a contempt of danger, which never had a parallel in the history of human nature, drove forth upon the pathless ocean. "Piracy," says Gibbon, with his usual spirit, "was the exercise, the trade, the glory, and the virtue of the Scandinavian youth. Impatient of a bleak climate and narrow limits, they started from the banquet, grasped their arms, sounded their horn, ascended their ships, and explored every coast that promised either spoil or settlement."

The conquests made in France and Britain by these wild sea-kings, as they were called, have obscured the remembrance of other northern champions, who, long before the time of Comnenus, made excursions as far as Constantinople, and witnessed with their own eyes the wealth and the weakness of the Grecian empire itself. Numbers found their way thither through the pathless wastes of Russia; others navigated the Mediterranean in their sea-serpents, as they termed their piratical vessels. The Emperors, terrified at the appearance of these daring inhabitants of the frozen zone, had recourse to the usual policy of a rich and unwarlike people, bought with gold the service of their swords, and thus formed a corps of satellites more distinguished for valour than the famed Praetorian Bands of Rome, and, perhaps because fewer in number, unalterably loyal to their new princes.

But, at a later period of the empire, it began to be more difficult for the Emperors to obtain recruits for their favourite and selected corps, the northern nations having now in a great measure laid aside the piratical and roving habits, which had driven their ancestors from the straits of Elsinore to those of Sestos and Abydos. The corps of the Varangians must therefore have died out, or have been filled up with less worthy materials, had not the conquests made by the Normans in the far distant west, sent to the aid of Comnenus a large body of the dispossessed inhabitants of the islands of Britain, and particularly of England, who furnished recruits to his chosen body-guard. These were, in fact, Anglo-Saxons; but, in the confused idea of geography received at the court of Constantinople, they were naturally enough called Anglo-Danes, as their native country was confounded with the Thule of the ancients, by which expression the archipelago of Zetland and Orkney is properly to be understood, though, according to the notions of the Greeks, it comprised either Denmark or Britain. The emigrants, however, spoke a language not very dissimilar to that of the original Varangians, and adopted the name more readily, that it seemed to remind them of their unhappy fate, the appellation being in one sense capable of being interpreted as exiles.

Excepting one or two chief commanders, whom the Emperor judged worthy of such high trust, the Varangians were officered by men of their own nation; and with so many privileges, being joined by many of their countrymen from time to time, as the crusades, pilgrimages, or discontent at home, drove fresh supplies of the Anglo-Saxons, or Anglo-Danes, to the east, the Varangians subsisted in strength to the last days of the Greek empire, retaining their native language, along with the unblemished loyalty, and unabated martial spirit, which characterised their fathers.

(23) JOHNSON: LIFE OF COWLEY.

The metaphysical poets were men of learning, and to show their learning was their whole endeavour; but, unluckily resolving to show it in rhyme, instead of writing poetry they only wrote verses, and very often such verses as stood the trial of the finger better than of the ear; for the modulation was so imperfect, that they were only found to be verses by counting the syllables.

If the father of criticism had rightly denominated poetry *τέχνη μιμητικὴ*, an imitative art, these writers will, without great wrong, lose their right to the name of poets; for they cannot be said to have imitated anything: they neither copied nature nor life; neither painted the forms of matter, nor represented the operations of intellect.

Those however, who deny them to be poets, allow them to be wits. Dryden confesses of himself and his contemporaries, that they fall below Donne in wit; but maintains that they surpass him in poetry.

If wit be well described by Pope, as being "that which has been often thought but was never before so well expressed," they certainly never attained, nor ever sought it; for they endeavoured to be singular in their thoughts, and were careless of their diction. But Pope's account of wit is undoubtedly erroneous: he depresses it below its natural dignity, and reduces it from strength of thought to happiness of language.

If by a more noble and more adequate conception, that be considered as wit, which is at once natural and new, that which, though not obvious, is, upon its first production, acknowledged to be just; if it be that which he that never found it, wonders how he missed; to wit of this kind the metaphysical poets have seldom risen. Their thoughts are often new, but seldom natural; they are not obvious, but neither are they just; and the reader, far from wondering that he missed them, wonders more frequently by what perverseness of industry they were ever found.

But wit, abstracted from its effects upon the hearer, may be more rigorously and philosophically considered as a kind of *discordia concors*; a combination of dissimilar images, or discovery of occult resemblances in things apparently unlike. Of wit, thus defined, they have more than enough. The most heterogeneous ideas are yoked by violence together; nature and art are ransacked for illustrations, comparisons, and allusions; their learning instructs, and their subtilty surprises; but the reader commonly thinks his improvement dearly bought, and though he sometimes admires, is seldom pleased.

From this account of their compositions it will be readily inferred, that they were not successful in representing or moving the affections. As they were wholly employed on something unexpected and surprising, they had no regard to that uniformity of sentiment which enables us to conceive and to excite the pains and the pleasure of other minds: they never inquired what, on any occasion, they should have said or done; but wrote rather as beholders than partakers of human nature; as beings looking upon good and evil, impassive and at leisure; as epicurean deities, making remarks on the actions of men, and the vicissitudes of life, without interest and without emotion. Their courtship was void of fondness, and their lamentation of sorrow. Their wish was only to say what they hoped had been never said before.

Nor was the sublime more within their reach than the pathetic; for they never attempted that comprehension and expanse of thought which at once fills the whole mind, and of which the first effect is sudden astonishment, and the second rational admiration. Sublimity is produced by aggregation, and littleness by dispersion. Great thoughts are always general, and consist in positions not limited by exceptions, and in descriptions not descending to minuteness. It is with great propriety that subtilty, which in its original import means exility of particles, is taken in its metaphorical meaning for nicety of distinction. Those writers who lay on the watch for novelty could have little hope of greatness; for great things cannot have escaped former observation. Their attempts were always analytic; they broke every image into fragments; and could no more represent, by their slender conceits and laboured particularities, the prospects of nature, or the scenes of life, than he who dissects a sunbeam with a prism can exhibit the wide effulgence of a summer noon.

What they wanted however of the sublime they endeavoured to supply by hyperbole; their amplifications had no limits; they left not only reason but fancy behind them; and produced combinations of confused magnificence, that not only could not be credited but could not be imagined.

Yet great labour, directed by great abilities, is never wholly lost; if they frequently threw away their wit upon false conceits, they likewise sometimes struck out unexpected truth: if their conceits were far-fetched, they were often worth the carriage. To write on their plan, it was at least necessary to read and think. No man could be born a metaphysical poet, nor assume the dignity of a writer, by descriptions copied from descriptions, by imitations borrowed from imitations, by traditional imagery, and hereditary similes, by readiness of rhyme, and volubility of syllables.

(24) CORNFORD: "ROBERT LOUIS STEVENSON."

And here we may note that Stevenson's own romances hardly serve as illustrations of a single wide effect, united though various, easy to apprehend though impossible to define. It is difficult to regard any one of his long stories—with the single exception of

"Treasure Island"—as a whole. Recall a Stevenson; and instead of a complicated impression, compounded of an infinite variety of elements, there starts into the mind's eye a series of vivid episodes.

But the "artistic result" of—let us say—a Dickens is very different. The impression is multifarious as the remembrance of a year of crowded life, and yet one. For the great Charles conducts his stories as a general conducts a campaign: battalion after battalion is marshalled into position, and manœuvres towards a common end; regiments are detached upon particular duties, advance, and retire; now, the light falls upon a solitary figure plodding by night towards its appointed bourne; and again, the darkness lifts and discovers a whole army corps lying in position. And when the campaign is done, the whole country has been subdued, and the reader is conscious of a certain vicarious exaltation and triumph. So with Scott—so with Dumas, the master of narrative art. So, in a lesser sense, with Thackeray; for Thackeray cared not much for plot and counterplot, and the scheme of circumstance: so long as his characters are alive and talking, he is content. Here is one reason why Stevenson must take his place below these masters. His field of operations is more narrowly circumscribed than theirs: it is as a master of romantic pictorial episode that we have first to consider him.

But, the spirit of romance resides not only in the embodiment of "character, thought, or emotion in some act or attitude that shall be remarkably striking to the mind's eye," but inspires and strikes through the most trivial incident—a momentary glance, an accidental word, a gleam of landscape. This ineluctable divinity will move in the very dust upon the street, peer from a beggar's rags, ride upon the wind, beckon from the fires of the dawn. It is not only when Lancelot of the Lake is ranging the lists, when Porthos dies amid whelming disaster, when the Black Knight thunders upon Front-de-Bœuf's castle doors, when Sydney Carton mounts the scaffold—not only when "Crusoe is recoiling from the footprint, Achilles shouting over against the Trojans, Ulysses bending the great bow,"—that the strong angel finds his avatar: but here, in the moonlit chamber opening upon the lagoons of old Venice, where Consuelo lived and sung; in the dark shop, buried deep in gloomy London, where Krook came by his hideous end, with none but Lady Jane to speed him; in the summer evening when Eugene Wrayburn voyaged leisurely up river upon a lover's errand; in the city hospice, whither Colonel Newcome creeps home to die,—here, also, lives the spirit of romance.

Passages Set at London Matriculation.

(1) Grotius [1583-1645] gives in his book *De Jure Belli* a very definite statement as to the prevailing* sentiment. At the devastation of a province or the capture of a city, he thinks it right that children, women, old men, clergy, farmers, merchants, and other non-combatants, should be spared. He allows that tradition and sentiment are against him, but he claims to be speaking of the newer spirit. Speaking as a lawyer, bound by tradition, he has to admit the right of the victor to slay all prisoners taken in arms, but he thinks that if heathen they might be more wisely enslaved, and if Christian they ought to be only held to ransom. It was not till another century had gone by that the feeling of Europe was absolutely clear and definite about the matter, and that Montesquieu [1689-1755] was able to say without reserve that "slaughter of prisoners made after the heat of action is now condemned by every civilised nation."

If one wishes to see clearly how far the new sentiments had travelled, let him compare the civil war of Cavalier and Roundhead with the war of Stephen and Matilda five centuries before, or even with the Wars of the Roses half-way between. He will find an almost complete absence of the earlier ferocity. Men make war with grave regret; it is not the aim and object of life, but a sad necessity reluctantly complied with. Non-combatants are as little as possible molested, and property is rarely destroyed in wantonness or in malice.

On the Continent the progress was somewhat slower; still, it went forward; and Niebuhr says that the devastation of the Palatinate by the troops of Louis the Fourteenth was the last instance of the old practice whereby the houses, crops, and every kind of property throughout a fertile province were burnt, and the inhabitants turned out as homeless wanderers.

But, of course, the greatest contrast between the seventeenth century and the seventh is found in the growth of a huge civil population. Every man of the seventh century was trained to arms. He had to be so trained. It was his only chance of prospering, and thus it became his only pride. In the seventeenth century not one man in a dozen had been in any way trained to arms or taken part in warfare. Great bodies of men had learnt to live in absolute peacefulness among themselves; and this alone was a clear mark of a huge alteration in warlike sentiments effected in the intervening thousand years. . . . .

---

* *Viz.*, respecting the treatment of a conquered people.

Now make the final transition to the England of our own time. For two and a half centuries her soil has been practically free from war; for a century and a half it has been absolutely free from it. Scotland and Ireland have been very nearly as long undisturbed by conflicts. It now appears that forty millions of people can live at absolute peace among themselves in a land where, ten centuries ago, our ancestors of the Heptarchy spent their whole lives in fighting each other, till, as Milton says in his history of those unlovely times, the tangle of feuds and wars, murders and devastations, became too sickening to be recorded. If we contrast the present habit of going unarmed and never dreaming of the need of arms, with the dire necessity of those days, when his weapons were a man's constant companions, we can see how far the race has travelled on the road to peace. So, if we wish to see how far it has travelled on the way to humanity, think with what gusto our ancestors slew the wounded on the field of battle, and then consider how the army-surgeon—an invention of the last two centuries—cares for the wounded of the enemy with almost as much solicitude as for his own.—*June* 1904.

(2) The impulse given to the study of Greek by exiles during the half century preceding the Conquest of Constantinople, and by the enthusiasm of a series of scholars from Petrarch and Boccaccio down to 1453, was greatly stimulated by the increase of fugitives consequent on the capture of the city.

The arrival of numbers of scholars in Italy shortly before and shortly after 1453 is contemporaneous with the full spring-time of the great revival of learning. A series of remarkable efforts had been made to restore ancient Roman and Greek glory as seen in literature and architecture. Learning was regarded as a new and improved example. The learning of the ancients was compared with the ignorance of the Churchmen. The new movement marked a great reaction and went to unjustifiable extremes. Some of the advocates for classical influence went to the extent of discarding Christian in favour of Pagan morality. . . . Paganism, because it was contemporaneous with the classical period, invaded the Church itself. All the architecture, art, and literature of Christianity was bad except in so far as it approximated to Pagan models. . . . The careful study of the Latin classics, the marvellous development of painting, architecture, and sculpture, but, above all, the keen interest felt in the newly developed study of Greek, were all to produce wonderful fruit within a generation after 1453, and to culminate in Italy in an age of singular intellectual brilliancy.

The study of Greek, at first almost confined to Florence, gradually spread over the whole of the peninsula, and finally passed north of the Alps into Germany, where it was taken up with great earnestness. . . . In 1485 a Greek professor was appointed in Paris, and one in Rome. In the reign of Henry the Seventh, Oxford consented to receive Grocyn and Linacre as teachers of Greek.

The movement known as "The Revival of Learning" was accomplished before the end of the fifteenth century, and all investigators are agreed that it had been very largely contributed to by Greek exiles during the half century preceding and following the Moslem conquest.

Its paganisation of Christianity proved temporary. But the critical examination of the text of the Greek New Testament had more durable results. It called attention to the contents of a book which had hitherto been taken as outside controversy. When the study of Greek passed north of the Alps, the examination of the sacred writings was no longer in the hands of *dilettanti* who looked upon the text with the contempt of scholars disposed to accept Paganism as the complement of a higher form of civilisation, and who had no patience with what they regarded as trivialities, but in those of religious and earnest German students, with results, in Erasmus, Luther, Melanchthon, Calvin, and others, the end of which is not yet visible.

While it is beyond doubt that the dispersion of students from Constantinople aided the intellectual movement in Western Europe, there is no ground for the belief that, if the city had not been captured, Greek influence would not have made itself felt in the Renaissance. The dispersion hastened the development of a movement which had already begun, awakened a spirit of inquiry, and conducted scholars into new fields of thought earlier than they would have arrived if not thus aided. In this sense, and to this extent, it may be claimed as a beneficial result of the capture of Constantinople.—*September* 1904.

[PEARS.—*Destruction of the Greek Empire.*]

(3) What, say some, can give us a more contemptible idea of a large state, than to find it mostly governed by custom; to have few written laws, and no boundaries to mark the jurisdiction between the senate and the people? Among the number who speak in this manner is the great Montesquieu, who asserts that every nation is free in proportion to its written laws, and seems to hint at a despotic and arbitrary conduct in the present King of Prussia, who has abridged the laws of his country into a short compass.

As getting the ancients on our side is half a victory, it will not be amiss to fortify the argument with an observation of Chrysostom's: "The enslaved are the fittest to be governed by laws, and free men by custom." Custom partakes of the nature of parental injunction; it is kept by the people themselves, and observed with a willing obedience. The observance of it must, therefore, be a mark of freedom, and coming originally to a state from the reverenced founders of its liberty, will be an encouragement and assistance to it in the defence of that blessing. But a conquered people, a nation of slaves, must pretend to none of this freedom, or these happy distinctions. . . . And the fixing a conquest must be done by giving laws, which may every moment serve to remind the people enslaved of their conquerors, nothing being more dangerous than to trust a lately subdued people with old customs that presently upbraid their degeneracy, and provoke them to revolt.

The wisdom of the Roman republic in their veneration for custom, and backwardness to introduce a new law, was perhaps the cause of their long continuance, and of the virtues of which they have set the world so many examples. But to show in what that wisdom consists, it may be proper to observe that the benefit of new written laws is merely confined to the consequences of their observance; but customary laws, keeping up a veneration for the founders, engage men in the imitation of their virtues as well as policy. To this may be ascribed the religious regard the Romans paid to their forefathers' memory, and their adhering for so many ages to the practice of the same virtues, which nothing contributed more to efface than the introduction of a voluminous body of new laws over the neck of venerable custom.—*January* 1905.

(4) It was not from want of perceiving the beauty of external nature, but from a different way of perceiving it, that the Greeks have not turned their genius to portray, either in colour or in poetry, the outlines, the hues, and contrasts of all the fair valleys, and bold

cliffs, and golden noons, and rosy dawns, which their beautiful country affords in lavish abundance.

Primitive people never, so far as I know, enjoy what is called the picturesque in nature. Wild forests, beetling cliffs, reaches of Alpine snow, are with them great hindrances to human intercourse, and difficulties in the way of agriculture. They are furthermore the homes of the enemies of mankind, of the eagle, the wolf, or the tiger, and are most dangerous in times of earthquake or tempest. Hence the grand and striking features of nature are at first looked upon with fear and dislike. . . .

I do not suppose the early Greeks differed in this respect from other people, except that the frequent occurrence of mountains and forests made agriculture peculiarly difficult, and intercourse scanty, thus increasing their dislike for the apparently reckless waste in nature. We have even in Homer a similar feeling as regards the sea—the sea that proved the source of all their wealth, and the condition of most of their greatness. Before they had learned all this, they called it "the unvintageable brine," and looked upon its shore as merely so much waste land. We can, therefore, easily understand how, in the first beginning of Greek art, the representation of wild landscape would find no place, whereas fruitful fields did not suggest themselves as more than the ordinary background. Art in those days was struggling with material nature, to which it felt a certain antagonism.

There was nothing in the social circumstances of the Greeks to produce any revolution in this attitude during their greatest days. The Greek republics were small towns, where the pressure and fatigue of city life were not felt. The Greeks themselves were essentially townsmen, who never desired to see more of the country than its olives and its grapes. . . . But as soon as the days of the Greek republics were over, and men began to congregate for imperial purposes into Antioch, or Alexandria, or, lastly, into Rome, then we see the effect of noise, and dust, and smoke, and turmoil, breaking out into the natural longing for rural rest and retirement, so that from Alexander's day . . . we find all kinds of authors—epic poets, lyrists, novelists, and preachers—agreeing in the praise of nature, its rich colours and its varied sounds.—*June* 1905.

[MAHAFFY'S *Rambles in Greece.*]

(5) The Company had, in childish reliance on the word of an enthusiastic projector, and in defiance of facts known to every educated

man in Europe, taken it for granted that emigrants born and bred within ten degrees of the Arctic circle would enjoy excellent health within ten degrees of the Equator. Nay, statesmen and scholars had been deluded into the belief that a country which, as they might have read in books so common as those of Hakluyt and Purchas, was noted even among tropical countries for its insalubrity, was a Montpelier. Nor had any of Paterson's dupes considered how colonists from Fife or Lothian, who had never in their lives known what it was to feel the heat of a distressing mid-summer day, could endure the labour of breaking clods and carrying burdens under the fierce blaze of a vertical sun.

The provisions which the Scotch had brought out had been of no good quality, and had not been improved by lapse of time, or by change of climate. The yams and plantains did not suit stomachs accustomed to good oatmeal, and supplies were not to be expected from any foreign settlement. During the cool months, however, which immediately followed the occupation of the isthmus, there were few deaths, but before the equinox, disease began to make fearful havoc. The cry of the whole community was that death was all around them, and that they must, while they still had strength to weigh an anchor or spread a sail, fly to some less fatal region. The men and provisions were equally distributed among three ships, the Caledonia, the Unicorn, and the St. Andrew, and the vessels stood out to sea.

The voyage was horrible. Scarcely any Guinea slave-ship has ever had such a middle passage. Of two hundred and fifty persons who were on board of the St. Andrew, one hundred and fifty fed the sharks of the Atlantic before Sandy Hook was in sight. The Unicorn lost almost all its officers, and about a hundred and forty men. The Caledonia, the healthiest ship of the three, threw overboard a hundred corpses. The squalid survivors, as if they were not sufficiently miserable, raged fiercely against one another. Paterson was cruelly reviled, and was unable to defend himself. He had been completely prostrated by bodily and mental suffering. His inventive facilities and his plausible eloquence were no more, and he seemed to have sunk into second childhood.—*June* 1906.

(6) One hardly knows whether to term it a privilege or a penalty annexed to the quality of princes that, in their intercourse with each other, they are required, by the respect which is due to their own rank and dignity, to regulate their feelings and expressions by

a severe etiquette, which precludes all violent and avowed display of passion, and which, but that the whole world is aware that this assumed complaisance is a matter of ceremony, might justly pass for profound dissimulation. It is certain, however, that the overstepping of these bounds of ceremonial, for the purpose of giving more direct vent to their angry passions, has the effect of compromising their dignity with the world in general, and was particularly noted when those distinguished rivals, Francis the First and the Emperor Charles, gave each other the lie direct, and were desirous of deciding their differences hand to hand, in single combat.

Charles of Burgundy, the most hasty and impatient, nay, the most imprudent, prince of his time, found himself, nevertheless, fettered within the magic circle which prescribed the most profound deference to Louis, as his suzerain and liege lord, who had deigned to confer upon him, a vassal of the crown, the distinguished honour of a personal visit. Dressed in his ducal mantle, and attended by his great officers and principal knights and nobles, he went in gallant cavalcade to receive Louis XI. His retinue absolutely blazed with gold and silver, for the wealth of the court of England being exhausted by the wars of York and Lancaster, and the expenditure of France limited by the economy of the sovereign, that of Burgundy was for the time the most magnificent in Europe. The cortège of Louis, on the contrary, was few in number, and comparatively mean in appearance, and the exterior of the King himself, in a threadbare cloak, with his wonted old high-crowned hat stuck full of images, rendered the contrast yet more striking; and as the Duke, richly attired with the coronet and mantle of state, threw himself from his noble charger, and, kneeling on one knee, offered to hold the stirrup while Louis dismounted from his little ambling palfrey, the effect was almost grotesque.

The greeting between the two potentates was, of course, as full of affected kindness and compliment as it was totally devoid of sincerity. But the temper of the Duke rendered it much more difficult for him to preserve the necessary appearances in voice, speech, and demeanour; while in the King every species of simulation and dissimulation seemed so much a part of his nature, that those best acquainted with him could not have distinguished what was feigned from what was real.—*September* 1906.

(7) What is that which first strikes us, and strikes us at once, in a man of education, and which, among educated men, so instantly

distinguishes the man of superior mind, that, as was observed with eminent propriety of the late Edmund Burke, "we cannot stand under the same archway during a shower of rain, without finding him out?" Not the weight or novelty of his remarks; not any unusual interest of facts communicated by him; for we may suppose both the one and the other precluded by the shortness of our intercourse, and the triviality of the subjects. The difference will be impressed and felt, though the conversation should be confined to the state of the weather or the pavement. Still less will it arise from any peculiarity in his words and phrases. Unless where new things necessitate new terms, he will avoid an unusual word as a rock. It must have been among the earliest lessons of his youth, that the breach of this precept, at all times hazardous, becomes ridiculous in the topics of ordinary conversation. There remains but one other point of distinction possible; and this must be, and in fact is, the true cause of the impression made on us. It is the unpremeditated and evidently habitual arrangement of his words, grounded on the habit of foreseeing, in each integral part, or, more plainly, in every sentence, the whole that he then intends to communicate. However irregular and desultory his talk, there is method in the fragments.

Listen, on the other hand, to an ignorant man, though perhaps shrewd and able in his particular calling, whether he be describing or relating. We immediately perceive that his memory alone is called into action; and that the objects and events recur in the narration in the same order, and with the same accompaniments, however accidental or impertinent, in which they had first occurred to the narrator. The necessity of taking breath, the efforts of recollection, and the abrupt rectification of its failures, produce all his pauses; and with exception of the "and then," the "and there," and the still less significant "and so," they constitute likewise all his connections.

Our discussion, however, is confined to method as employed in the formation of the understanding, and in the constructions of science and literature. It would indeed be superfluous to attempt a proof of its importance in the business and economy of active or domestic life. From the cotter's hearth or the workshop of the artisan to the palace or the arsenal, the first merit, that which admits neither substitute nor equivalent, is, that every thing be in its place. Where this charm is wanting, every other merit either loses its name, or becomes an additional ground of accusation and regret. Of one, by whom it is eminently possessed, we say proverbially, he is like clockwork. The resemblance extends beyond the point of regularity, and yet falls short of the truth. Both do, indeed, at once divide and announce the silent and otherwise indistinguishable lapse of time. But the man of methodical industry and honourable pursuits does more ; he realises its ideal divisions, and gives a character and individuality to its moments. If the idle are described as killing time, he may be justly said to call it into life and moral being, while he makes it the distinct object not only of the consciousness, but of the conscience. He organises the hours, and gives them a soul ; and that, the very essence of which is to fleet away, and evermore to have been, he takes up into his own permanence, and communicates to it the imperishableness of a spiritual nature. Of the "good and faithful servant," whose energies, thus directed, are thus methodised, it is less truly affirmed, that he lives in time, than that time lives in him. His days, months, and years, as the stops and punctual marks in the records of duties performed, will survive the wreck of worlds, and remain extant when time itself shall be no more.—*June* 1907.

COLERIDGE.

(8) Since the fall of the Roman Empire, no war had broken out in Europe so memorable as that of Edward III. and his successors against France, whether we consider its duration, its object, or the magnitude and variety of its events. It was a struggle of 120 years, interrupted but once by a regular pacification, where the most ancient and extensive dominion in the civilised world was the prize, twice lost and twice recovered in the conflict, while individual courage was wrought up to that high pitch, which it can seldom display, since the regularity of modern tactics has chastised its enthusiasm, and levelled its distinctions.

France was, even in the fourteenth century, a kingdom of such extent and compactness of figure, such population and resources, and filled with so spirited a nobility, that the very idea of subjugating it by a foreign force must have seemed the most extravagant dream of ambition. Yet in the course of about twenty years of war, this mighty nation was reduced to the lowest state of exhaustion, and dismembered of considerable provinces by an ignominious peace.

The first advantage which Edward III. possessed in this contest was derived from the splendour of his personal character, and from the still more eminent virtues of his son. Besides prudence and military skill, these great princes were endowed with qualities peculiarly fitted for the times in which they lived. Chivalry was then in its zenith; and in all the virtues which adorned the kingly character, in courtesy, munificence, gallantry, in all delicate and magnanimous feelings, none were so conspicuous as Edward III. and the Black Prince. Their court was, as it were, the sun of that system, which embraced the valour and nobility of the Christian world; and the respect which was felt for their excellences, while it drew many to their side, mitigated in all the rancour and ferociousness of hostility. This war was like a great tournament, where the combatants fought indeed *à outrance*, but with all the courtesy and fair play of such an entertainment, and almost as much for the honour of their ladies. If we could forget, what never should be forgotten, the wretchedness and devastation that fell upon a great kingdom, too dear a price for the display of any heroism, we might count these English wars in France among the brightest periods in history.—*September* 1907.

(9) There is an exclamation in one of Gray's letters—"Be mine to read eternal new romances of Marivaux and Crébillon!" If I did not utter a similar aspiration at the conclusion of the last new novel which I read, it was not from any want of affection for the class of writing to which it belongs: for, without going so far as the celebrated French philosopher, who thought that more was to be learned from good novels and romances than from the gravest treatises on history and morality, yet there are few works to which I am oftener tempted to turn for profit and delight, than to the standard productions in this species of composition. We find there s a close imitation of men and manners; we see the very web and texture of society as it really exists, and as we meet with it when we come into the world. If poetry has "something more divine in it," this savours more of humanity. We are made acquainted with the motives and characters of mankind, imbibe our notions of virtue and vice from practical examples, and are taught a knowledge of the world through the airy medium of romance.

As a record of past manners and opinions, too, such writings afford the best and fullest information. For example, I should be at a loss where to find in any authentic documents of the same period so satisfactory an account of the general state of society, and of moral, political, and religious feeling in the reign of

George II., as we meet with in the adventures of Joseph Andrews and his friend Mr. Abraham Adams. This work, indeed, I take to be a perfect piece of statistics in its kind. In looking into any regular history of that period, into a learned and eloquent charge to a grand jury or the clergy of a diocese, or into a tract on controversial divinity, we should hear only of the ascendancy of the Protestant succession, the horrors of popery, the triumph of civil and religious liberty, the wisdom and moderation of the sovereign, the happiness of the subject, and the flourishing state of manufactures and commerce.

But if we really wish to know what all these fine-sounding names come to, we cannot do better than turn to the works of those who, having no other object than to imitate nature, could only hope for success from the fidelity of their pictures; and were bound (in self-defence) to reduce the boasts of vague theorists and the exaggerations of angry disputants to the mortifying standard of reality. Extremes are said to meet: and the works of imagination, as they are called, sometimes come the nearest to truth and nature. Fielding, in speaking on this subject, and vindicating the use and dignity of the style of writing in which he excelled, against the loftier pretensions of professed historians, says that in their productions nothing is true but the names and dates, whereas in his everything is true but the names and the dates. If so, he has the advantage on his side.—*January* 1908.

(10) The sun was now resting his huge disk upon the edge of the level ocean, and gilded the accumulation of towering clouds through which he had travelled the livelong day, and which now assembled on all sides, like misfortunes and disasters around a sinking empire and falling monarch. Still, however, his dying splendour gave a sombre magnificence to the massive congregation of vapours, forming out of their unsubstantial gloom the show of pyramids and towers, some touched with gold, some with purple, some with a hue of deep and dark red. The distant sea, stretched beneath this varied and gorgeous canopy, lay almost portentously still, reflecting back the dazzling and level beams of the descending luminary, and the splendid colouring of the clouds amidst which he was setting. Nearer to the beach the tide rippled onward in waves of sparkling silver, that imperceptibly, yet rapidly, gained upon the sand.

With a mind employed in admiration of the romantic scene, or perhaps on some more agitating topic, Miss Wardour advanced in silence by her father's side, whose recently offended dignity did not stoop to open any conversation. Following the windings of the beach, they passed one projecting point or headland of rock after another, and now found themselves under a huge and continued extent of the precipices by which that iron-bound coast is in most places defended. Long projecting reefs of rock, extending under water, and only evincing their existence by here and there a peak entirely bare, or by the breakers which foamed over those that were partially covered, rendered Knockwinnock Bay dreaded by pilots and ship-masters. The crags which rose between the beach and the mainland, to the height of two or three hundred feet, afforded in their crevices shelter for unnumbered sea-fowl, in situations seemingly secured by their dizzy height from the rapacity of man. Many of these wild tribes, with the instinct which sends them to seek the land before a storm arises, were now winging towards their nests with the shrill and dissonant clang which announces disquietude and fear.

The disk of the sun became almost totally obscured ere he had altogether sunk below the horizon, and an early and lurid shade of darkness blotted the serene twilight of a summer evening. The wind began next to arise; but its wild and moaning sound was heard for some time, and its effects became visible on the bosom of the sea, before the gale was felt on shore. The mass of waters, now dark and threatening, began to lift itself in larger ridges, and sink in deeper furrows, forming waves that rose high in foam upon the breakers, or burst upon the beach with a sound resembling distant thunder.—*June* 1908.

(11) In every species of creatures, those who have been least time in the world appear best pleased with their condition; for, besides that to a new comer the world hath a freshness on it that strikes the sense after a most agreeable manner, being itself, unattended with any great variety of enjoyments, excites a sensation of pleasure. But as age advances, everything seems to wither, the senses are disgusted with their old entertainments, and existence turns flat and insipid. We may see this exemplified in mankind; the child, let him be free from pain and gratified in his change of toys, is diverted with the smallest trifle. Nothing disturbs the mirth of the boy but a little punishment or confinement. The youth must have more violent pleasures to employ his time; the man loves the hurry of an active life, devoted to the pursuits of wealth or

ambition; and lastly, old age, having lost its capacity for these avocations, becomes its own insupportable burden. This variety may in part be accounted for by the vivacity and decay of the faculties; but I believe is chiefly owing to this, that the longer we have been in possession of being, the less sensible is the gust we have of it; and the more it requires of adventitious amusements to relieve us from the satiety and weariness it brings along with it.

And as novelty is of a very powerful, so of a most extensive influence. Moralists have long since observed it to be the source of admiration, which lessens in proportion to our familiarity with objects, and upon a thorough acquaintance is utterly extinguished. But I think it hath not been so commonly remarked, that all the other passions depend considerably on the same circumstances. What is it but novelty that awakens desire, enhances delight, kindles anger, provokes envy, inspires horror? To this cause we must ascribe it that love languishes with fruition, and friendship itself is recommended by intervals of absence; hence monsters, by use, are beheld without loathing, and the most enchanting beauty without rapture. That emotion of the spirits in which passion consists is usually the effect of surprise, and as long as it continues, heightens the agreeable or disagreeable qualities of its object; but as this emotion ceases (and it ceases with the novelty), things appear in another light, and affect us even less than might be expected from their proper energy, for having moved us too much before.

It may not be an useless enquiry how far the love of novelty is the unavoidable growth of nature, and in what respects it is peculiarly adapted to the present state. To me it seems impossible that a reasonable creature should rest absolutely satisfied in any acquisition whatever, without endeavouring farther; for after its highest improvements, the mind hath an idea of an infinity of things still behind worth knowing, to the knowledge of which therefore it cannot be indifferent; as by climbing up a hill in the midst of a wide plain a man hath his prospects enlarged, and, together with that, the bounds of his desires. Upon this account, I cannot think he detracts from the state of the blessed, who conceives them to be perpetually employed in fresh searches into nature, and to eternity advancing into the fathomless depths of the divine perfections.—*September* 1908.

CHAPTER XXXIV.

PRÉCIS-WRITING—*continued.*

CORRESPONDENCE.

427. The learner who has worked carefully through the two preceding chapters and the exercises on them should have very little difficulty in dealing with a précis of correspondence. The essential features of such a précis have been already discussed, but to impress these more fully on the mind of the learner, we quote the following from the most recent instructions issued by the Civil Service Commissioners in examinations in which précis-writing forms a part.

> The object of the Précis (which should be drawn up, *not letter by letter*, but in the form of a narrative) is that anyone *who had not time to read the original correspondence might, by reading the Précis, be put in possession of all the leading features of what passed.* The merits of such a Précis (which should not exceed two pages in length) are—(*a*) to contain **all that is important** in the correspondence; (*b*) to present this in a **consecutive and readable** shape, expressed as distinctly as possible, and as briefly as is compatible with distinctness.

428. We now give another worked example consisting of four letters. The learner should attempt to work the same in half-an-hour, referring before doing so to § 412.

CORRESPONDENCE RESPECTING ASSISTANCE TO BRITISH TRADE ABROAD.

No. 1.

Foreign Office to Sir A. Rollit, M.P.

Foreign Office, January 6, 1896.

Dear Sir Albert Rollit,

I have noticed in the "Chamber of Commerce Journal," p. 218, a suggestion that it may perhaps be found possible, in consultation with Chambers of Commerce, for this Office to devise Regulations which will give the *necessary assistance by Her Majesty's Diplomatic and Consular officers to the individual trader* without prejudicing the rights or interests of others.

Mr. Curzon is very anxious to do anything which is possible in this direction, if any definite suggestion can be put before him as to how our existing Regulations and Instructions can be amended with benefit to British trade, and he therefore suggests that as President of the Association of Chambers of Commerce and of the London Chamber of Commerce, you might *perhaps be willing to depute some one to confer with me on the subject*, in order that any suggestions may be considered. If anything is to be done, it would be well that the Conference should take place immediately.

Yours, &c.

(Signed) H. G. BERGNE.

No. 2.

Sir A. Rollit, M.P., to Foreign Office.

30, *Lowndes Square, London, January* 7, 1896.

My dear Sir Henry Bergne,

I am much obliged to Mr. Curzon for his interest, and to you for your letter, and shall be much pleased myself to come to the Foreign Office accompanied by the Secretaries of the Associated Chambers, and the London Chamber, respectively, at any time which may be convenient. Meanwhile, will you kindly *let me see a print of the existing Regulations and Instructions*?

With thanks, yours, &c.

(Signed) ALBERT K. ROLLIT.

No. 3.

Foreign Office to Sir Albert Rollit, M.P.

Foreign Office, January 16, 1896.

Dear Sir Albert Rollit,

In reply to your inquiries I beg leave to say that the instructions to our representatives abroad on commercial matters may be divided into two categories, viz. those which were published and presented to Parliament in 1886, and Supplementary Instructions issued from this Department since that date.

With regard to the first-named, I beg to refer you more especially to pp. 91 and 92 of Part I. of "Parliamentary Paper No. 16, Commercial, 1886," and also to pp. 22, 23, and 25 of Part II. of the same paper, in which Mr. Bryce's Memorandum (which is a most important document to study in connection with this subject, and which forms paper No. I. of Part II.) was sent to our Missions and Consulates abroad.

The second category consists of circulars which have not been published, but which there is no objection to your reprinting or summarising for confidential communication to any Chambers under your Association whom you may think well to ask for suggestions, in pursuance of the suggestion made by you at the meeting here. I, at the same time, *inclose a copy of the Index* issued last year. A new one will be published in a few days, and a copy sent to you.

I am, &c.
(Signed) GEORGE N. CURZON.

No. 4.

Sir A. Rollit, M.P., to the Marquis of Salisbury.—(Received April 1.)

1, *Great College Street, Westminster, March* 31, 1896.

My Lord,

I have the honour to inform your Lordship that at the recent annual meeting of this Association, representing eighty-seven Chambers of Commerce, the *following Resolution* was unanimously adopted respecting British Consuls and foreign trade :—

1. That whilst acknowledging the great value to British trade and commerce of the Reports of Her Majesty's Diplomatic and Consular Representatives abroad, and particularly of those which deal with special topics of commercial interest, the Association is assured that

the Foreign Office will be willing to consider any suggestions that may be offered by Chambers of Commerce, whereby further assistance can be rendered by it towards developing British Industry and trade.

2. That each Chamber of Commerce be requested carefully to consider the instructions issued to Her Majesty's Secretaries of Legation and Consuls abroad, with reference to the collection of information for their annual and special reports affecting British trade or the opening of new markets, with a view to making practical suggestions upon any points in which Instructions appear not to be adequate for commercial requirements.

3. That the Foreign Office be requested *to obtain through the consuls samples of goods of foreign manufacture* for which there is a considerable demand in the districts where they are resident, together with full particulars as to prices, etc., with a view to such samples being circulated for local inspection among Chambers of Commerce interested in such manufactures.

With respect to the third paragraph of the above Resolution, I am desired by the Executive Council to state that the Chambers of Commerce *attach great importance to the suggestion therein contained*, and they trust that Her Majesty's Government may be pleased to issue instructions to our consuls abroad in the spirit of this recommendation, at the same time urging upon the consuls to forward, with the samples, particulars as to prices, length and breadth of piece-goods, suggestions as to mode of packing, and any other information which it may be important or material for the British manufacturer or merchant to know in order to compete for such trade.

The Executive Council of this Association will be pleased to arrange for the inspection of such goods by members of our constituent Chambers interested in the particular industries concerned.

I have, etc.
(Signed) ALBERT K. ROLLIT.

429. These letters are arranged in order of date, and there are no cross references to matters outside the letters: hence there is no difficulty as to the arrangement of the facts. In order to prepare the précis we note the following:—

LETTER 1 opens correspondence between Foreign Office and President of Associated Chambers of Commerce[1]—

---

[1] The names of the persons carrying on the correspondence are here unimportant, the correspondence being official.

states desire of Foreign Office to make Diplomatic and Consular officers assist individual traders—invites a conference.

LETTER 2 accepts proposal for conference and asks for existing Regulations and Instructions on the subject.

LETTER 3 gives information required.

LETTER 4 from President of Chambers of Commerce forwards resolution by the Chambers on the subject of British Consuls and foreign trade—main point that the Consuls should obtain samples of goods which are in demand in their districts and as to which foreign competition is strong.

Omitting the draft précis (§ 412) we work the foregoing into the following solution.

PRÉCIS.

Being anxious to utilise H.M. Diplomatic and Consular officers in the interests of British foreign trade, the Foreign Office consulted the President of the Association of Chambers of Commerce with a view to effecting this object. He replied that the Association considered that their interests would be enhanced if the consuls were instructed to obtain samples of such goods as their foreign rivals found a ready market for in the Consuls' respective districts.

TEST PAPER 27.

1. Make a précis of the following—

CORRESPONDENCE RESPECTING A CONSIGNMENT OF HARDWARE.

(1)

Messrs. McClaren & Co.,
Leeds, England.

Rio de Janeiro,
1st *August*, 1902.

Dear Sirs,

I am desirous of doing business with a prominent English manufacturer of Hardware Goods for agricultural and domestic use, and your firm has been recommended by Mr. G. Chaffer, of this town, as one of the best houses in the north of England.

I shall be pleased to receive your catalogue and price lists, together with your terms and discounts. I act as Commission Agent for numerous English firms, and I am in a position to deal with

Consignments of Iron Goods, both expeditiously and to the mutual advantage of the Consignors and myself.

I should be glad if you would despatch by the next steamer a sample case of your goods suitable for this market. My forwarding agent, Mr. O. Simpson, of Liverpool, will arrange freight, insurance, etc., and will settle the amount of the invoice.

If the goods prove of the right kind for the South American trade, I would suggest that in future you send me cargoes on consignment, as I think I can do a good business for you on that system. Account Sales would be rendered monthly and I would instruct my Liverpool agent to remit you the amount by cheque. If you prefer it, I should be willing to act as *del credere* Agent for an extra 2½ per cent. in addition to my usual 5 per cent. commission. In that event you could draw on me at one month for 75 per cent. of the value of the respective consignments from the date of shipment.

I shall be glad to hear if you are willing to entertain my proposal, and have the pleasure of referring you to Messrs. Beckett & Co., Bankers, of your city, as to my financial position and commercial status.

Awaiting your favourable reply, Yours faithfully,

E. C. W. BARBER.

(2)

E. C. Barber, Esq.,
Rio de Janeiro.

Leeds,
25th August, 1902.

Dear Sir,

We are in receipt of your favour of August 1st, and also received a letter from our common friends, Messrs. Williamson & Co., of your city, by the same mail.

We are favourably impressed by their recommendation of your firm, and Messrs. Beckett's have endorsed the recommendation. We are ready to enter upon the consignment business which you suggest.

The goods will be sent to you per the s.s. *Titan*, sailing on the 28th inst. We enclose Consignment Note, and Bill of Lading shall be forwarded immediately we receive it from the shippers. We enclose a number of our catalogues, and in our next will go more into detail as to terms and discounts to importers. If it will be any advantage we shall be willing to print our catalogues in Spanish and reduce all measurements, prices, and figures to the systems current in your country.

We consider your proposals in regard to Account Sales satisfactory, and we shall be glad to allow you the extra 2½ per cent. for *del credere*, as, at the prices we quote, we could not risk any losses through bad debts.

We insure all goods, pay freight, and our prices will be quoted free at Rio de Janeiro.

We do a big business with South America, know the trade of the country, and our works are nearly the largest in the kingdom.

Anything in reason that we can do to assist you in creating a demand for our products in your market shall be done, and we trust the present consignment will reach you safely and lead to a profitable trade.

We remain, Yours faithfully,
McCLAREN & CO.

(3)

Messrs. McClaren and Co.,
Leeds.

Rio de Janeiro,
18*th September*, 1902.

Gentlemen,

I am favoured by your esteemed letter of the 25th August, advising the despatch of a consignment per s.s. *Titan*, and on the arrival of the same I will spare no pains in bringing it before the notice of the buyers in this market. As our common friends pointed out, I am in touch with the largest buyers of your class of goods in this country, and if your goods prove to be of a superior quality I do not doubt that a big business will eventually be done between us.

Of course you are aware that there is keen competition on the part of German and American manufacturers, and on looking through your catalogues I was alarmed to find that, although your prices for agricultural implements will compare favourably with the prices of German and American articles, yet for domestic ironmongery (particularly enamelled articles) the German price-lists are fully 20 to 25 per cent. below your prices. I am aware that the quality of the German article is certainly inferior, but due weight is not always given to this point by buyers. The German maker has also a decided advantage in regard to freight, since the terms from Antwerp are 5s. per ton lower than Liverpool quotations.

Hence the question resolves itself into cheaper production and profits closely calculated if a good business is to be done here.

I now await the consignment, and will write you further when I have had an opportunity of testing the market.

In reference to your proposal to print catalogues in the Spanish language, I think the idea an excellent one: I will see to their effective distribution.

Yours faithfully,
E. C. BARBER.

(4)

Messrs. McClaren and Co., Leeds.

Rio de Janeiro,
30th September, 1902.

Gentlemen,

I have now pleasure in reporting that I have disposed of the consignment of agricultural implements and domestic ironmongery consigned per s.s. *Titan*, and I enclose Account—Sales and cheque herewith.

My forecast contained in my letter of the 18th inst. proved entirely correct, for, whilst I found a ready market for the implements at your prices, I could not dispose of any of the remaining goods at your list price, and have been obliged to take 10 per cent. less. In these circumstances I am willing to cut down my commission from 7½ per cent. to 5 per cent., and hope this arrangement will be satisfactory to you.

Although the agricultural implements sold well, I do not advise that you should send another consignment until the spring of next year; but if you can make a lighter and about 12½ per cent. cheaper class of domestic hardware goods, you will be quite justified in sending me a somewhat larger consignment for the Christmas market.

Yours faithfully,
E. C. BARBER.

2. Write a summary of the following four letters.

(A)

Messrs. Schunck and Co., Leeds, England.

Barmen, Germany,
7th October, 1902.

Dear Sirs,

We have had your name given to us by Herr Dudensing, of Leipzig, and beg leave to say that we have great pleasure in offering our services for the sale of your consignments of yarn to this market.

We act solely as agents, receiving both yarn and woollens for sale on commission, and remit net proceeds by cheque with account sales monthly. We may say that we are well known to all the leading woollen and worsted manufacturers both here and in Elberfeld, and for your information we may add that there is a brisk demand for two-fold 40's at fully ½d. advance per lb. on yesterday's Bradford quotations.

We shall be pleased to receive a trial consignment from you, which we trust will result satisfactorily to all concerned, and also lead to more extensive business in the future. Soliciting the favour of your support, and thanking you in anticipation,

We are, dear Sirs, Yours faithfully,
MEYER & FLÜGEL.

(B)

Leeds, England,
9th October, 1902.

Dear Lidner,

We should be glad if you would ascertain at once particulars respecting Messrs. Meyer and Flügel of your town. We should like to know if their financial position is sound, what class of business they do, and with what manufacturers they deal.

Thanking you in advance, Yours truly,
SCHUNCK & CO.

(C)

Barmen, Germany,
12th October, 1902.

Messrs. Schunck and Co.

Gentlemen,

I know Messrs. Meyer and Flügel very well, and beg to say that, although trading only with small men, and in small amounts, they are thoroughly reliable and possess considerable means.

If I might make a suggestion, I would advise that consignments smaller than those we sell to our usual customers should be sent to them, and that a minimum price of at least ⅛d. to ¼d. per lb. higher than we are prepared to take from our big customers should be given to them. If you consent, I think I could make good use of them in disposing of returns from our own customers.

Awaiting your commands, Yours faithfully,
PAUL LIDNER.

(D)

Messrs. Meyer and Flügel,
Barmen, Germany.

Leeds, England,
15th October, 1902.

Dear Sirs,

We have duly received your letter of the 7th inst., and, after consideration of the proposal therein, we are inclined to negotiate with you, but first of all we should like information on certain points that have suggested themselves.

In the first place, we should be glad to have some particulars regarding the class of manufacturers to whom you would offer our yarns.

2nd.—What demand is there amongst your customers for the yarns we make?

3rd.—Do you propose to hold a stock, and if so, what amount?

4th.—If we consign yarn to your care, what guarantee are you prepared to offer us?

4th.—What commission would you require?

Upon receipt of your reply to the above queries, we will thoroughly investigate the matter with a view to arriving at an arrangement.

Awaiting your replies, Yours faithfully,

SCHUNCK & CO.

---

3. Draw up an Index and write a Précis of the following correspondence.

Correspondence relating to Proposed Additions of Territory to Natal.

No. 1.

High Commissioner Lord Milner to Mr. Chamberlain.
(*Received January* 9, 1902.)

High Commissioner's Office, Johannesburg,
December 14, 1901.

Sir,

During my recent visit to Natal I had a long discussion with the Governor of that Colony and his Ministers as to the rectification of the boundaries of Natal—a subject on which, as they gave me to understand, they feel very strongly. Indeed, I have no doubt that, especially after the hopes that have been held out to them, the people of Natal reckon confidently upon some increase of their small and ill-shaped territory, and would feel the keenest disappointment if it were not to come about.

The result of the discussion is embodied in the two enclosed Memoranda: one dealing with a proposed increase of Natal by the inclusion of certain districts formerly forming part of the South African Republic: the other with a similar increase by the inclusion of a portion of the late Orange Free State.

The two proposals stand on a different footing. That contained in Memorandum "A" represents a complete agreement between the Government of Natal and myself. It was, like most agreements of the sort, a compromise—that is to say, in the course of discussion it became apparent that Natal would have welcomed an even greater extension of boundaries than appeared to me judicious in its own interests or desirable in the general interests of South Africa. Again, I found more difficulty in persuading Natal Ministers of the necessity of taking over as much of the debt of the new Transvaal Colony as in justice to that Colony I thought they should do. Still, in the end, I am glad to say that both parties were very well satisfied with the agreement arrived at.

I have not gone at length into the general arguments in favour of the extension of Natal on the north, as I believe His Majesty's Government are familiar with them, and have been in favour of such extension ever since they were compelled to annex the South African Republic. Nor have I thought it necessary or desirable to indicate the various points on which differences of opinion arose in the course of debate. The result alone is embodied in Memorandum "A." The proposal contained in that Memorandum I am prepared to recommend as it stands to His Majesty's Government, while the Government of Natal is prepared, as soon as the approval of His Majesty's Government is obtained, to bring such measures as are necessary to give effect to it on the part of Natal before the local Legislature during its next Session.

With Memorandum "B" the case is different. The proposal herein contained is for an extension of territory on the side of the Orange River Colony. This extension is warmly desired by the Natal Government: indeed, the Prime Minister of Natal went so far as to say that he considered it more important and valuable than the extension on the north-east—a view which, I own, surprised me. I myself was, at one time, strongly opposed to any extension of Natal at the cost of the Orange River Colony; but I am bound to say that the arguments adduced in favour of it by Natal Ministers made a considerable impression on my mind. I do not, however, feel any sufficient conviction of the desirability of the proposed change to urge it upon His Majesty's Government as I am prepared to urge the other. I have therefore simply confined myself to stating the case for and against as impartially as possible. If any alteration of boundaries as between Natal and the Orange River Colony is desirable, I am satisfied that this particular alteration is the best possible.

The proposals contained in the two Memoranda are entirely independent one of the other. Should His Majesty's Government not agree to the second, viz., that affecting the Natal-Orange River Colony boundary, the agreement between the Natal Government and myself as regards the Natal-Transvaal boundary would still hold good.

In conclusion, I have only to express the hope that I may be favoured with an early expression of your views on this subject. Considerable administrative inconvenience results at present from the uncertainty as to the future destiny of the border districts (that is especially the case with regard to Vryheid and Utrecht).

I have, etc.,

MILNER, High Commissioner.

Enclosure 1 in No. 1.

MEMORANDUM "A."

Proposed Rearrangement of Natal-Transvaal Boundary.

(1) It is proposed that the following districts shall be transferred to Natal, viz.:—

The District of Vryheid, the District of Utrecht, and such portion of the District of Wakkerstroom as is comprised by a line drawn from the north-eastern corner of Natal, east by Volksrust in a northerly direction to the summit of the Drakensberg Range, along that range, passing just north of the town of Wakkerstroom to the head-waters of the Pongola River, and thence following the Pongola River, to the border of the Utrecht District.

(2) That in consideration of the advantage to Natal from this addition of territory, Natal shall take over £700,000 of the Transvaal Debt.

Should the above scheme be sanctioned in principle by His Majesty's Government, a joint Commission to make an exact delimitation of the boundaries and fixed beacons will be immediately appointed by the Transvaal and Natal Governments.

The Commissioners will receive instructions to follow in principle the boundary as defined in this Memorandum, but considerable discretion must be left to them to make such minor alterations as their investigation of the local conditions may suggest as being necessary.

Enclosure 2 in No. 1.

MEMORANDUM "B."

Proposed Rearrangement of Natal-Orange-River-Colony Boundary.

(1) It is proposed to include in Natal such portions of the Harrismith and Vrede Districts as are comprised by a line following the Elands River north from its source on the Basutoland border to its junction with the Wilge River, and thence drawn straight to the point where the boundaries of Natal, the Transvaal, and the Orange River Colony meet on the Drakensberg; and

(2) That Natal shall in consideration of this addition to her territory take over a portion of the Orange River Colony debt, to be raised at the end of the war to the amount of £200,000.

The arguments in favour of this readjustment of boundary are based on—

(i) The commercial ties which bind to Natal the districts immediately west of the Drakensberg. The whole commercial relations of the district round Harrismith are with Natal, not with Bloemfontein.

(ii) The fact that the railway to Harrismith belongs to Natal, and will have to be taken over by the Orange River Colony if the present boundary is preserved.

(iii) The fact that almost all the farmers in the district proposed to be ceded own land on both sides of the Drakensberg, and are accustomed to move backwards and forwards according to the season for pasture.

(iv) It is also urged that the change would provide Natal with a better defensive frontier, but this argument seems to have lost much of its weight in the present circumstances.

On the other hand it is argued—

(i) That the strongest possible reason must be shown for disturbing the *status quo*, and the above considerations are not of sufficient weight to justify such a momentous change as the alteration of a boundary which has existed since the beginning of both States.

(ii) That to disturb the *status quo* in this case is to abandon a great natural boundary in favour of a purely arbitrary one.

(iii) That it is impossible to devise any boundary which will exactly coincide with that division of commercial and farming interests, which forms the basis of the argument for Natal. If the cession is made, some farmers will no doubt be transferred to Natal who have land in that Colony; but others will also be transferred who have no such land, but who have second farms in what will remain a portion of the Orange River Colony. Therefore the old state of things will be reproduced.

No. 2.

High Commissioner Lord Milner to Mr. Chamberlain.—(*Received* 6.35 *a.m.*, *January* 31, 1902.)

(Telegram.)

(*January* 30. *No.* 109.)

Referring to my despatch 14th December, received following from Governor of Natal:—

Begins: Natal Parliament meets on 26th February. Prime Minister wishes to introduce paragraph about extension of boundaries. Has any reply yet been received or can you say whether it is on the way? *Ends.*

What answer shall I give?

No. 3.

Mr. Chamberlain to High Commissioner Lord Milner.—(*Sent* 10.45 *a.m.*, *February* 26*th*, 1902.)

(Telegram.)

(February 26th. No. 1. Matter most urgent.)

With reference to your despatch of 14th December, His Majesty's Government accept the proposal embodied in Memorandum "A" except that we are disposed to doubt whether, in view of the large part of Wakkerstroom to be retained by the Transvaal, the town should be transferred to Natal.

Boundary Commission, which might consist of three members representing Imperial, Transvaal, and Natal Governments, should have considerable latitude in considering this and similar points.

His Majesty's Government regret that they do not, after full consideration, feel able to meet the wishes of Natal with regard to "B."

Inform the Governor of Natal.

No. 4.

Mr. Chamberlain to High Commissioner Lord Milner.

Downing Street, March 8, 1902.

My Lord,

On the 26th February I telegraphed to you that His Majesty's Government were prepared, subject to examination by a Boundary Commission, to agree to the proposed transfer of the districts of Vryheid, Utrecht, and part of Wakkerstroom to Natal, but were not prepared, after full consideration, to agree to the proposed transfer of parts of the Harrismith and Vrede districts of the Orange River Colony.

The Natal Government have expressed the opinion that Natal, by reason of its relatively small extent of territory and small European population, has been at a distinct disadvantage in times past, and that its borders should, therefore, be extended, and it has accordingly been proposed that the districts above referred to should be transferred to Natal.

His Majesty's Government recognise that the desire of the Natal Government to extend the borders of the Colony is, in the circumstances, a natural and legitimate one; and they gave practical expression to this view in 1897 when the Province of Zululand, including Amatongaland, was transferred to Natal. They feel much satisfaction in now agreeing to a further extension of the boundaries of Natal, in view of the steadfast loyalty and endurance shown by the people of Natal during a trying period of invasion and protracted hostilities.

There are, in the opinion of His Majesty's Government, very strong reasons of a practical nature for making the transfer of Transvaal territory now decided upon.

The present boundary between Natal and the Transvaal is not marked by strong natural divisions, and is undoubtedly inconvenient —large wedges of Transvaal territory being interposed between the northern part of Natal and Zululand, while the natives of the districts to be transferred are closely allied to those of the adjoining portions of Natal. With regard to Vryheid this is pre-eminently so. The natives of Vryheid are Zulus, and still, as I understand, consider themselves as part of the nation; and it therefore will be a natural and convenient arrangement that they should be placed under the Zululand Administration. The district was only separated from the rest of Zululand in 1883 by a raid of armed Boers, who established a Republic, which was incorporated in the late South African Republic in 1888. In handing over this district to the Administration which controls the rest of Zululand, His Majesty's Government feel that they are reuniting what ought never to have been separated.

With regard, however, to the proposed transfer of territory from the Orange River Colony, the circumstances are different. There is no such historical reason as exists in the case of Vryheid for making the transfer. On the contrary, the districts in question have invariably formed part of the State from which it is now proposed to sever them, and they are separated from Natal by mountains which form a well-defined natural boundary.

With regard to the question of convenience of administration, there is a considerable difference of opinion between the Natal Ministers and the Deputy Administrator of the Orange River Colony, and I am not prepared to discuss the arguments which have been urged on either side; but it is, I think, evident that the practical advantages to be gained by a transfer are not at all commensurate with those which will accompany the transfer of territory from the Transvaal.

In these circumstances, His Majesty's Government have decided to confine the territory to be transferred to the districts in the Transvaal. These districts, according to such statistics as are available, appear to contain not less than 8,000 white inhabitants and some 50,000 natives, and have an area of upwards of 7,000 square miles, which will mean an addition to the whole population of Natal of about one-seventh, to her native population of about one-sixteenth, and to her territory of about one-fourth. The addition, therefore which is to be made to Natal, though it will not be so large as deeply to alter the general character of the Colony, or to impair its moral weight in the councils of South Africa, which, in the opinion of His Majesty's Government, it is most important to maintain undiminished, is large in proportion to the present size of Natal.

I request that you will furnish a copy of this despatch to the Governor of Natal for communication to his Ministers.

I have, etc.,

J. CHAMBERLAIN.

No. 5.

Governor Sir H. E. McCallum (Natal) to Mr. Chamberlain.—(*Received* 3.15 *p.m.*, *May* 1, 1902.)

(Telegram.)

(*May* 1. No. 1.)

It gives me much pleasure to inform you that the proposals made by His Majesty's Government for the rectification of boundary of Natal have been received by Legislative Assembly favourably and that it is anticipated Resolutions confirming same will be passed unanimously.

No. 6.

Governor Sir H. E. McCallum (Natal) to Mr. Chamberlain.—(*Received* 10.55 *p.m.*, *May* 1, 1902.)

(Telegram.)

(*May* 1. No. 2.)

Referring to my telegram of 1st May, No. 1, resolution referred to passed unanimously this afternoon.

CHAPTER XXXV.

STYLE AND DICTION.

430. The learner who has passed through the earlier chapters of this book should now be on the high road to writing correct and straightforward English; but the more ambitious student will desire to travel further, and of the essayist in any case more will be expected. He must strive to please by his style, as well as to inform us by his matter. The manufacturer who turns out even the commonest article for daily use makes some attempt to give pleasure by model or colour; no athlete neglects what he, quite rightly, calls "form"; and just so the writer not wholly devoid of the artistic sense will do his best to mould the expression of his thought into pleasing shape—to write in good style.

The relative importance of the two problems, what to say and how to say it, is not always easy to define. Let us admit the importance of both. Should, however, any conflict between the two force itself on the mind, then the personal bias of the writer, the nature of the subject, and the character of the audience addressed will have to be the determining factors. In an eminently practical treatise on cattle-breeding, let us say, the matter would seem all-important; and though the Roman poet Vergil has given us on this subject a *Georgic* filled with sound information, we must own that his first object was to please his cultured friends in Rome rather than to instruct the country farmers.

For the present, however, let us consider the outward form. We are constantly made aware that writers, who are far below Shakespeare or Addison or Ruskin, can yet attract us by their presentment of ideas that in themselves perhaps are commonplace enough. It is the author's gift of expression, his style, that has worked the charm. Can we, then, even in a humble way, learn some of these mysteries of style or formulate its principles in definite rules? Yes, but not without the gift of some good taste and much diligence. The great artist in words, as in form, colour, or sound, is, we know, born—not made. But even he owes much to education; and while there is no obligation on all of us to be painters or musicians, we are born to the necessity of expressing ourselves in words.

As in all things, practice is the first necessity. But this does not mean a monotonous outpouring of commonplace ideas in slipshod English. When the novice has once got over the inarticulate stage and learnt grammatical correctness, his practice must always be accompanied by the study of good models. If the beginner at cricket or golf is allowed to flail away in his own unenlightened fashion, he must be an exceptional genius to become a good player. The old-fashioned rough-and-tumble style of football has given place to scientific methods. We must learn from the professional. The school-boy is not taught to write French or Latin apart from the study of standard writers in those tongues; and he who would write English well must be well acquainted with the great masters of English.

431. Let us consider the qualities we see in great writers.

First, **sincerity.**—It has been said many times and in many ways that truth is the basis of all art, the one thing needful. The first care then of the good writer is to be honest with his reader, to transcribe directly and faithfully for the latter's benefit the thought, or view, or sense of fact that fills his own mind. The graces of his style are but the illumination of his idea; its chief virtue is derived simply from his desire to give a vivid representation of what seems to him the truth.

And, on the other hand, insincerity is the worst and commonest vice in writing. The penny-a-liner and the "popular" author—their sole aim being to turn out so many columns, so many thousand words—are naturally prone to wordiness and useless ornamentation of every kind. The good writer must be the man who has something to say, not the man who has to say something.

432. Some power of **imagination** is necessary to lift a writer above the dead level on which plod those who are content to make mere catalogues of events. Exercising his power of selection and arrangement, the good writer will give us, not a colourless presentment of fact, but his own sense of fact, the vivid picture as he sees it, perhaps with all the intuition of artist or poet. "The style is the man." In poetry and all that is called imaginative literature this is self-evident. But even in works dealing with science or history it is equally true. *The Compleat Angler* would remain classic, even if it were limited to the practical instructions of old Isaac Walton.

433. Composition, in the narrower technical sense of the word, must be seen in the work of any artist. A sense of proportion and an ever-present regard for the original idea and unity of the work are essential to the highest excellence.

The characteristics of a good paragraph—unity, coherence, emphasis, and variety—are also required in a complete work. The end we reach on the last page must be the goal towards which we set our face at the outset. Or, to vary the metaphor, the original design of the architect must be seen all through the building, however elaborate the ornamentation may be and however great the multiplicity of detail in his structure. The length of a work may tend to obscure a sense of this quality, but it is of prime importance to the essayist.

434. Moderation is the virtue most of all to be commended to the young writer. "The artist," says Schiller, "is known by what he omits." The immature writer finds it hard to shut out the useless or exaggerated epithet, the sounding phrase that does not help the sense, and all the "fine writing" generally that too often obscures his thoughts. An artistic production is polished, and polish means the removal of all superfluities and excrescences.

No better example of well-moderated force could be given than the passage in which Ruskin sums up the power of this virtue.—"I have put," he says, "this attribute of beauty last, because I consider it the girdle and safeguard of all the rest. The least appearance of violence or extravagance, of the want of moderation and restraint, is, I think, destructive of all beauty whatsoever in everything—colour, form, motion, language, or thought: giving rise to that which in colour we call glaring, in form inelegant, in motion ungraceful, in language coarse, in thought undisciplined, in all unchastened; which qualities are in everything most painful, because the signs of disobedient and irregular operation."

435. No one acquainted with the biographies of great writers will think it needless to include **industry** in this list; genius itself finds no short cut to glory; genius, as Buffon has told us, is often only long continued patience and "an infinite capacity for taking pains."

436. So far we have considered the qualities of mind and character that may be profitably cultivated. Beyond these lies the mystic power that we call **inspiration** or **soul.** We can all be industrious and moderate and sincere, and few have no imagination. But the diviner gifts of genius have little to do with the teaching of the schools. The exalted spiritualism of Blake and Newman, the deeper notes of human sympathy that Shakespeare and Vergil could touch, the glowing intensity of purpose in St. Paul, the unconscious taste and literary tact of Bunyan's allegory, the strong simplicity that filled out the speeches of John Bright—these are all endowments of the soul given only to the chosen few. And it has been well said that such men at their greatest are not to be called artists, but prophets.

The learner, then, must study the great English and other classics. There can be no better practice for him than translation. Let him take a striking passage from a good foreign author, master its meaning thoroughly, and render it into English,—not the slovenly jargon that usually serves for translation, but good idiomatic English that, as far as may be, will give a true replica of the original. Also it will be profitable not only to read the great English masters again and again, but to learn favourite passages by heart and re-write them in paraphrase. They would not be great masters if the reader could not every time learn something fresh, every time gain some clearer understanding of their pregnant use of words, the variety or balance of their sentences, the symmetrical structure, the orderly development of their theme.

437. A good writer's use of **words** must be studied—the precision with which he keeps to their exact meaning and his sense of the underlying metaphors. The sheer *ignoramus* will say that an event "transpired," when he only means that it happened, the indifferent writer when he means it became known. But as the exact force of the word is to *breathe out* like an exhalation, or to pass out insensibly like *perspiration* through the pores of the skin, the good writer will only use the term when the metaphor is in place, as when he speaks of the knowledge of some secret leaking out imperceptibly.

Apart from meaning, individual words have a character of their own. Some are undignified, degenerating into slang; others are dignified, but prosaic in their associations; while others, by use and association, are confined to the realm of poetry. Ordinary slang is, of course, the outcome of mere slovenliness, if not of abject poverty in power of expressing thought. Anything you like is "nice" or "jolly," anyone you do not like is a "rotter," only when your mind is too careless or indifferent for more definite expression. Such words are always ephemeral and ineffective, poor tramps on the high road of the King's English.

On the other hand what is called "fine writing" is just as offensive as slang, to which it is often nearly allied. The firm determination not to call a spade a spade, not to use a short or common word where one can parade an exuberant or pedantic phrase, not to dispense with vain periphrases and familiar quotations worn threadbare—these are vices, sometimes amusing, sometimes irritating, that meet us everywhere, but especially in the lower ranks of journalism. In such language the mention of a student for example must involve the "midnight oil"; tea will always be "the cup that cheers," etc.; the cat is a "harmless necessary" animal. The apparent aim of such writing, apart from the mere multiplication of words, is to be humorous and avoid vulgarity: excellent ideals, if only the writer were endowed with a sense of humour and some good taste.

The prose writer, then, must exclude all conversational abbreviations and slang. He must equally refuse all sheer poetic words such as *ire*, *steed*, *morn*, *eve*. He must not use adjectives for adverbs; neither may he write in well marked rhythm or rhyme. For the rest, he may write very much as he would speak if he had time to choose language that expressed his thought accurately, and to construct his sentences with more elaboration and variety than speech allows, except in the case of practised orators. And in all things he must remember the virtues of sincerity and moderation.

438. In the construction and connection of **sentences** clearness is of the first importance. After that let the writer add what grace and impressiveness he can. The more mechanical principles that should guide him in this are given in Chapters XIX., XX.; but it must be repeated emphatically that clearness of thought must precede clearness in writing. The effort, however, to escape complications often leads to a monotonous string of short sentences. Such weary iteration of one form of expression shows a want of ear as well as poverty of imagination, and a want too of the logical thought that should correlate the ideas of a paragraph, subordinating one and emphasising another. But the effort to escape jejune repetition must not mislead a writer into that vice of "fine writing."

In constructing the long sentence due care must be given to clearness and coherence. Mere length will not obscure the thought, so long as the ideas developed are not heterogeneous, and the humbler but imperious demands of syntax are not forgotten. The stylist may be too enthusiastic to remember his grammar, while the would-be instructor, in his haste to inform, often packs together many ill-sorted facts in one clumsy bulging sentence. Useful antidotes are **repetition** and **antithesis**. These make for impressiveness as well as for clearness, and accordingly are favourite devices in the rhetorical style, especially in the construction of the period. Any page of Burke will furnish examples.

"Because half-a-dozen grasshoppers under a fern make the field ring with their importunate chink, whilst thousands of great cattle, reposed beneath the shade of the British oak, chew the cud, and are silent, pray do not imagine that those who make the noise are the only inhabitants of the field—that of course they are many in number—or that after all they are other than little, shrivelled, meagre, hopping, though loud and troublesome, insects of the hour."—*Reflections on the Revolution in France.*

The fourfold balance of expressions in the first half of this quotation must be noted, and in the second the repetition that leads up to an effective climax.

439. Supposing we have chosen our words well, and constructed sentences that are varied in form and coherent in thought, what yet remains? Almost everything that can put the breath of life into the dead bones: the musical rhythm that rings in the ear, the picturesque colouring that gives the sensuous charm, the humour or pathos or passion that moves men's souls.

Here no cut-and-dried rules can help us. We must study the Masters, and above all things study to be moderate and sincere. "Let your own discretion be your tutor." Rhythm may be just perceptible and no more, or it becomes a jingle. A picturesque description easily degenerates into tawdry "fine writing"; and humour is humorous no longer the moment it loses its freshness. Pathos must be sincere or it will be maudlin; and as for passion—that is a weapon best left for the giants of literature to wield.

CHAPTER XXXVI.

METRE.

440. Prosody treats of the mechanism of verses and stanzas.

By a **verse** (more often called a *line*) is meant a combination of syllables falling into a rhythm sufficiently regular to be recognisable when it re*verts* or recurs. It is this regularity which distinguishes the rhythm or flow of verse from the rhythm or flow of prose.

A **stanza**, or *strophe*, is, in like manner, a combination of verses, according to some regular plan: the number of verses in a strophe cannot be less than two and rarely exceeds twelve.

The **rhythm** of a combination of syllables is based chiefly upon two properties which they possess, *quantity* and *accent*. According as quantity or accent forms the chief foundation of the rhythm, the verse is said to be *quantitative* or *accentual*. Classical verses are believed to have been built in the main on *quantity*. The poetry of modern Europe, including English poetry, depends chiefly upon *accent* or *stress*. In Old English and ancient Teutonic verse generally there was a very remarkable balance between the two chief constituents of rhythm.

441. The arrangements of accents or quantities in a verse is called **metre**.

442. The metrical line, or verse, is divided into **feet**, each foot containing one, and as a rule not more than one, stressed or accented syllable. If consisting of more than three feet, the line is usually further divided into two portions by a pause or *caesura* (Latin *caesura*, a cutting).

443. The following names are given to the feet most commonly used in English verse:—

Iamb, an unaccented syllable followed by an accented one—*awáy.*

Trochee, an accented syllable followed by an unaccented one—*fáther.*

Anapaest, two unaccented syllables followed by an accented one—*refereé.*

Dactyl, an accented syllable followed by two unaccented ones—*fátherly.*

(*a*) Each example given above shows a foot formed by a single word; but of course this is not a necessary condition.

(*b*) The names of the feet are retained from the classic system of scansion, which depended on quantity (*i.e.* syllable-length): *e.g.* a dactyl was a *long* syllable followed by two short ones. Among the names of other classic feet sometimes applied to English verse, we should notice the **Spondee,** consisting of two accented syllables, but this foot is only used among others for the sake of effect (see § 449). Some authorities also allow in English verse a foot called the **Amphibrach**, consisting of one accented syllable between two unaccented syllables, as in *appálling*, *precaútion.* But verses consisting of such feet may easily be scanned as anapaestic (§ 452).

444. Accent: Arsis, Thesis.—A metrical foot is made up of two parts: the **arsis**, which consists of the accented or stressed syllable; and the **thesis**, consisting of the unaccented or unstressed syllable or syllables. An accent or stress may be primary or secondary.

There are two kinds of accent, both of which are employed in verse making: viz. word accent and sentence-accent. The former emphasises one syllable above others in a word; the latter one word above others in a sentence.

445. Word-accent.—A word of more than two syllables can have two accents, a primary and a secondary accent: e.g. *jústifỳ.* The secondarily (as well as the primarily) accented syllable can be used to form the arsis of a foot: *e.g.*

> And jústifỳ the wáys of Gód to mén.
> (*Paradise Lost*, I. 26.)

A compound word of two syllables has also a primary and a secondary accent; but in this case the secondary accent cannot be used in the arsis except at the expense of the primary; that is to say, without for the time becoming the primary accent. Thus Milton accents *mankind* sometimes on the first, sometimes on the second, syllable: *e.g.*

> Abóve *mankínd* or aúght than *mánkind* hígher.

The same transference of stress in a compound word may be brought about by the prefixing of an adjective: thus *séa-mew*; but

> And shrieks the wíld sea-méw. (Byron.)

446. Sentence-accent.—The laws of sentence-accent have not yet been fully investigated, but it may be said generally that the "presentive" words (nouns, verbs, adjectives) have stronger sentence stress than the "symbolic" or relational words. Thus, if two monosyllables, one a preposition, the other a noun, stand in juxtaposition in a verse, the former will be in thesis, the latter probably in arsis. Thus the feet *of Gód* and *to mén* in the line quoted above are both iambic; so again is *the wáys*, the article being of weaker stress than the noun.

Words which in this way lose their accent to a following word are said to be "proclitic"; those which lose their accent to a preceding word are called "enclitic." Frequently a pronoun following a transitive verb is enclitic: e.g. *Táke her up ténderly*; note that in this line the slight sentence-stress on *up* and the secondary accent on *-lỳ* are both ignored.

Again, a monosyllabic adjective can lose its accent when it precedes a strongly accented word, especially when it is itself preceded by an adjective: cp.

> The pláin, *rough* Héro túrn a cráfty knáve. (Pope.)

This case is similar to that mentioned above (*the wíld sea-méw*). Where two monosyllabic words, both of weak sentence-stress, occur together, it would not always be easy to know which was in arsis without referring to the rest of the verse. Thus *to it* is clearly an iambus in

> Thóu art a schólar, spéak *to ít*, Horátio
> (*Hamlet*, I. i. 42),

whereas *to me* is a trochee in

> Thát could dó no véngeance *tó me*
> (*As You Like It*, IV. ii. 48),

where it rhymes with *woo me* in the previous line.

From these considerations it is clear that "arsis" and "thesis," "accented" and "unaccented," are relative terms, and that, *metri causa*, a word of weak sentence-stress may be in arsis in one foot of a verse, whilst a word of naturally stronger stress is in thesis in another foot of the same verse. But the poet's licence stops here: in the same foot the word of distinctly stronger stress must be in the arsis. Only in a comic poem could such a combination as *to man* be used as a trochee.

447. Pause-accent.—The natural accent of a word is heightened by a preceding pause: thus the beginning of the line and the first place after the "caesura" (§ 445) are positions of strong metrical accent. Hence it is that even in iambic metre it is common to find trochees in these positions. Hence also we are able to decide which word has the accent in such combinations as *and to, or the* in the line.

> Ánd to the stáck | ór the barn-dóor.

Finally, it is clear that **all the accents** of a line of verse need **not** be **equally strong.** Such regularity as we have in the line

> To wáge by fórce or guíle etérnal wár
> (*Paradise Lost*, I. 121)

would be intolerably monotonous if continued through many verses. Hence to break the monotony of the rhythm, a weak stress is often substituted for a strong stress in any part of the line, *e.g.*

Ínfinite wráth and ínfinite despaír.
Like sígniors ànd rich búrghers òn the floód.

448. According to the number of accents in a line (one, two, three, etc.), the verse is said to be **monometer**, **dimeter**, **trimeter**, **tetrameter**, **pentameter**, **hexameter**, or **heptameter**. In theory each of these measures might be formed with any one of the four kinds of feet mentioned in § 446. In practice the iambic measures are far the most common in English poetry, although anapaestic and trochaic verses are also not uncommon. Mr. Swinburne says that to English "all variations and combinations of anapaestic, iambic, or trochaic metre are as natural and pliable as all dactylic and spondaic forms of verse are unnatural and abhorrent" (see his *Studies in Song*, p. 68). Sometimes anapaestic and iambic feet are found together in the same verse, as in Campbell's

Our bú- | gles sang trúce, | for the níght | cloud had lów- | ered.

449. Examples of **Iambic Metres**:

Monometer:

Thus Í
Pass bý. (Herrick.)

Dimeter and Trimeter:

For ín my mínd
Of áll mankínd
I lóve but yóu alóne.

Tetrameter:

The wáy was lóng, the wínd was cóld. (Scott.)

Pentameter:

Of thát forbídden trée whose mórtal táste. (Milton.)

Hexameter[1]:

That líke a wóunded snáke drágs its slow léngth alóng.
(Pope.)

---

[1] Also called *Alexandrine*.

Heptameter:

> Atténd all yé who líst to héar our nóble Éngland's práise.
> (Macaulay.)

To these may be added "common metre," which is a combination of iambic tetrameter and iambic trimeter usually arranged as a couplet. Coleridge's *Ancient Mariner* furnishes the finest example of a poem in this measure:

> O sléep it ís a géntle thíng
> Belóved from póle to póle.

It is common in moral and religious poetry:

> Hów doth the líttle búsy bée
> Impróve each shíning hóur.

Special names for some of the measures mentioned above are "octosyllabic verse" for iambic tetrameter, "Alexandrine" for iambic hexameter, "septenarius" and also "fourteener" for iambic heptameter.

In iambic metres, as pointed out in § 447, a trochee often takes the place of the iambus in the first foot and after a pause, *e.g.*

> Cómfort my liége! Why lóoks your gráce so pale.
> Have áll his véntures fáiled? || Whát, not one hít?
> Knów then thysélf; presúme not Gód to scán.

Frequently also an iambic verse has one, or even two extra *unaccented*, syllables at the end of the line, *e.g.*

> I wóuld have stáyed || tíll I had máde you mér | ry.
> Our bírth is bút a sleép ànd a forgét- | ting.

In iambic measures the unaccented syllable of the first foot is sometimes omitted, as

> Pán- | ted hánd | in hánd | with fá- | ces pale.
> Mígh- | ty seá- | man thís | is hé.
> Cóme | and tríp | it às | you gó. |

Such lines may, however, also be scanned as truncated trochaics (§ 451).

Pánted | hánd in | hánd with | fáces | pále.
Míghty | seáman | thís is | hé.
Cóme and | tríp it | às you | gó.

When such lines occur among a succession of iambics they have an excellent rhythmic effect. For examples of their use the learner is referred to Milton's *L'Allegro* and *Il Penseroso*, and Tennyson's *Ode on the Death of the Duke of Wellington.*

A spondee is sometimes used instead of the iambus. The effect is to emphasise the particular words on which the stress falls and to give a slow deliberate movement to the line:

To mỳ | heárt's hópe ! | Góld síl | ver ànd | base léad.

450. Iambic pentameter, which is by far the most important of English metres, is known as **blank verse**[1] when unrhymed, as **heroic verse** when rhymed in couplets. Many of Chaucer's *Canterbury Tales*, Dryden's *Absalom and Achitophel*, and Pope's *Dunciad* are famous examples of heroic couplet. Shakespeare and Milton both employ blank verse, the former in dramatic, the latter in epic, poetry.

451. Trochaic Measures:

Monometer:

Thý
Mý
Beaúty
Dúty. (Herbert.)

Dimeter:

Autumn clóses
Róund the róses.

---

[1] Other forms of blank verse are sometimes found. Thus Longfellow's *Hiawatha* is written in blank verse consisting of trochaic tetrameters.

Trimeter:

Gó where glóry waíts thee. (Moore.)

Tetrameter:

Ónce upón a mídnight dréary,
Whíle I póndered wéak and wéary. (E. A. Poe.)

Other trochaic measures are not common, but are occasionally found.

In trochaic verses the unaccented syllable of the last foot is often omitted, *e.g.*

Lífe is bút an émpty dréam.
Rárely, rárely cómest thoú.

Such verses are called *catalectic* (Greek καταληκτικός, stopped short) or *truncated.* Tennyson's *Locksley Hall* is a well-known example of a poem written in trochaic octometers truncated; *e.g.*

Cómrades léave me hére a líttle whíle as yét 'tis eárly mórn.

Truncated trochaic measures may be scanned as iambics by assuming the omission of the unaccented syllable of the first foot (§ 449). Thus the following lines may be scanned as (1) trochaic:

Ló the | leáder | in these | glórious | wárs
Now to | glórious | búrial | slówly | borne,
Fóllowed | bý the | bráve of | óther | lands,

or (2) iambic:

Ló | the leá- | der òf | these gló- | rious wárs
Nów | to gló- | rious bú- | rial slów- | ly bórne,
Fól- | lowed bỳ | the bráve | of ó- | ther lands.

452. A common **anapaestic** measure is the tetrameter: *e.g.*

There's a bówer of róses by Béndemeer's stréam. (Moore.)
The Assýrian came dówn like the wólf on the fóld. (Byron.)

Other anapaestic metres are less common. Browning's *Saul* gives an example of anapaestic pentameter:

"And grow óne in the sénse of this wórld's life, and thén the last
sóng."

We have anapaestic dimeter lines in Shelley's *Fugitives*: e.g.

"A bold pílot I trów
Who should fóllow us nów,"

and trimeter in Cowper's *Alexander Selkirk*:

"From the céntre all róund to the séa."

It will be seen that the anapaestic measure is apt to ride roughshod over the natural sentence-accent of words; so that even nouns and adjectives are occasionally thrust into the thesis. It is only by referring to the context that we can tell how to scan the combination *life and then* in the line from Browning. It may be urged, however, that *life* is really the second element of a compound, *world's life.*

In anapaestic measures an iambus is often permitted to take the place of an anapaest, especially in the first foot, *e.g.*

Our búgles sang trúce for the níght-cloud had low-|er'd.
Not a drúm was héard, not a fúneral note.
And nów in the gráss behóld they are láid.
And I woúld that my tóngue could út-|ter.

Anapaestic lines, like iambics, may have an extra unaccented syllable at the end, *e.g.*

Thou art góne to the gráve, but we wíll not deplóre | thee.

The following are sometimes quoted as examples of amphibrachs (§ 443):

There cáme to | the beách a | poor éxile | of Érin
But nów they | are moáning | on ílka | green loáning
Most fríendship | is féigning. |

They may, however, be easily scanned as anapaests:

There cáme | to the beách | a poor éx- | ile of Ér- | in.
But nów | they are móa | ning on ílk- | a green loá- | ning.
Most fríend | ship is féi | gning

each line having an iambus in the first foot, and a hypermetrical syllable.

453. Dactylic Measures:

Monometer:

Sólemnly,
Móurnfully. (Longfellow.)

Dimeter:

Táke her up ténderly. (Hood.)

Trimeter:

Úp with me, úp with me, ínto the | clóuds. (Wordsworth.)

Tetrameter:

Cóld on his | crádle the | déw-drops are | shíning. (Heber.)

A dactylic verse may be shortened by the omission of one or of both of the unaccented syllables of the last foot (§ 451), *e.g.*

Cóld on his crádle the déw-drops are shíning.

Mérrily, mérrily shàll I live nów
Únder the blóssom that hángs on the boúgh.

A trochee sometimes takes the place of a dactyl in any part of the line, *e.g.*

Mérrily | swím we the | moón shines | bríght
Dównward we | dríft through | shádow and | líght.

454. Metrical Auxiliaries: **Assonance**, **Alliteration**, **Rhyme.**—Unessential to verse, but at the same time of great use for indicating the structure and defining the rhythm of successive verses, as well as for uniting them together, are rhyme, alliteration, assonance. Of these, assonance has played but a small part in English verse; alliteration, which was once an invariable accompaniment of metrical composition, now survives chiefly as an element in the harmony of verse; rhyme, in spite of some opposition, notably on the part of Milton, is in full vogue at the present time, and seems likely to keep its place permanently.

455. Assonance is heard when two or more words in corresponding metrical positions contain the same accented vowel, but have different consonants following it: e.g. *pane . . . fate.*

456. Alliteration occurs when two or more words, either close to, or not far apart from, each other, begin their accented syllable with the same consonant or vowel sound: *e.g.*

> The *f*air *b*reeze *b*lew, the white *f*oam *f*lew,
> The **f**urrow **f**ollowed **f**ree.

Here the alliterations are much more powerful in the second line than in the first, inasmuch as the metrical accent falls on each of the alliterating syllables. Indeed, according to the principles of the earliest English verse, there is no alliteration in the first line at all, or rather none sufficient for metrical purposes. So, again, in a line which is frequently quoted as an example of alliteration,

> *A*n **Á**ustrian *á*rmy **áw**fully *a*rr*á*yed,

the only really alliterating words are "Áustrian" and "áwfully," which begin with the same vowel sound in an accented position.

Alliteration is sometimes spoken of as initial rhyme, in contrast to ordinary, or end, rhyme.

457. Rhyme, if spelt in accordance with its derivation from O.E. *rīm*, "number," would be written *rime*, an orthography sometimes employed. It is, in effect, a double assonance, the agreement in sound of the following consonants, as well as of the accented vowels, of two words in corresponding metrical positions: e.g. *pane* . . . *fane*. In English rhyme it is necessary that the consonants preceding the rhyming vowels shall be different.

Rhymes may be either single ("masculine"), as in *meet*, *seat*; or double ("feminine"), as in *meeting*, *seating*; or even triple, as in *steadily*, *readily*.

Stanzas or Strophes.

458. A stanza is a group of verses combined according to some regular plan, so as to be easily recognisable whenever it occurs (see § 440).

Generally the feet which are found in a stanza will all be of the same kind, although iambic or anapaestic feet, and similarly trochaic and dactylic feet, combine freely together.

Again, as a rule, the same metre will prevail throughout a stanza; but this is by no means always the case.

The five most famous strophes are the rhyme royal, the heroic quatrain, the Spenserian stanza, the ottava rima, and the sonnet.

459. The **rhyme royal** has been supposed, with small probability, to take its name from the fact of its having been employed by James I. of Scotland in a poem entitled *The Kingis Quhair*, attributed to him. It consists of seven iambic pentameter lines, the rhymes of which are arranged as follows: *a b a b b c c* (cp. the Spenserian stanza below). Chaucer uses this stanza in his *Troilus and Cressida*, and in some of the *Canterbury Tales*.

460. The **heroic quatrain** or **elegiac stanza** consists of four decasyllabic **iambic** lines rhyming alternately. The best known example of a poem in this metre is Gray's *Elegy in a Country Churchyard*, the first stanza of which runs as follows:

> The curfew tolls the knell of parting day,
> The lowing herd winds slowly o'er the lea,
> The herdsman homeward plods his weary way,
> And leaves the world to darkness and to me.

461. Other forms of quatrain are fairly common, differing only in the length of the lines and in the measure. One made famous by Tennyson in *In Memoriam* may be described here: it consists of four octosyllabic lines rhyming *a b b a*:

> Our little systems have their day,
> They have their day and cease to be;
> They are but broken lights of Thee,
> And Thou, O Lord, art more than they.

462. The **Spenserian stanza** closely resembles the rhyme royal, but inserts in the seventh place a pentameter line rhyming with the second of the stanza and adds an Alexandrine or iambic hexameter at the close, the arrangement of the rhymes being *a b a b b c b c c*. Example:

A litle lowly Hermitage it was *a*
Downe in a dale, hard by a forests side, *b*
Far from resort of people that did pas *a*
In traveil to and froe : a litle wyde *b*
There was an holy chappell edifyde, *b*
Wherein the Hermite dewly wont to say *c*
His holy thinges each morn and eventyde : *b*
Thereby a christall streame did gently play, *c*
Which from a sacred fountaine welled forth alway. *c*

463. The **ottava rima** is an eight-lined stanza of iambic pentameter lines, which was introduced from the Italian by Sir Thomas Wyatt. The arrangement of rhymes is *a b a b a b c c*. Longfellow's *Birds of Killingworth* furnishes a good example:

It was the season when through all the land *a*
  The merle and the mavis build, and building sing *b*
Those lovely lyrics, written by His hand *a*
  Whom Saxon Cædmon calls the Blithe-heart King, *b*
When on the boughs the purple buds expand, *a*
  The banners of the vanguard of the Spring, *b*
And rivulets, rejoicing, rush and leap, *c*
And wave their fluttering signals from the steep. *c*

464. The **sonnet** is a stanza of fourteen lines, usually in iambic pentameter, that forms a complete poem in itself. It was introduced into England from Italy by Wyatt early in the sixteenth century, and soon became a favourite stanza with English poets, many of whom have, however, somewhat deviated from the model of Petrarch, the great Italian writer of sonnets.

(*a*) As regards treatment of subject, Petrarch interrupts the course of thought at the end of the *octave*, or first eight lines, so as to bring a fresh idea into the *sestette*, or final six lines. In the earlier English sonnets, in Milton's, and in many of Wordsworth's, the sense runs continuously on, rising often to a climax at the close.

(*b*) In regard to the arrangement of the rhymes there has been a clear imitation of the Italian sonnets since the time of Shakespeare. Shakespeare's scheme divides the sonnet into three stanzas of four lines each and a final couplet, the rhymes being

a b a b . c d c d . e f e f . g g.

Petrarch's, on the other hand, allows but four or five rhymes, the first two being confined to the octave, and a rhyming couplet being inadmissible at the close: thus

a b b a . a b b a || *c d c . d c d* or *c d e . c d e.*

This scheme has been generally followed as far as the octave is concerned, but there has been some freedom in distributing the rhymes of the sestette.

(*c*) Wordsworth's sonnet on the sonnet and its writers may be quoted in illustration for its interest, though it is unusually irregular in its rhymes:

Scorn not the sonnet, critic; you have frowned *a*
Mindless of its just honours; with this key *b*
Shakespeare unlocked his heart; the melody *b*
Of this small lute gave ease to Petrarch's wound, *a*
A thousand times this pipe did Tasso sound, *a*
Camoens soothed with it an exile's grief; *c*
The sonnet glittered a grey myrtle leaf *c*
Amid the cypress with which Dante crowned *a*
His visionary brow: a glow-worm lamp, *d*
It cheered mild Spenser, called from faery land *e*
To struggle through dark ways; and when a damp *d*
Fell round the path of Milton, in his hand *e*
The thing became a trumpet, whence he blew *f*
Soul-animating strains—alas! too few. *f*

Other sonnets of Wordsworth's—*e.g.* the famous one on *Westminster Bridge*—will be found to follow the Petrarchan model exactly in regard to the rhymes.

465. In addition to the metres already described, attempts have been made from time to time to introduce into English poetry some of the classical measures of Greek and Latin, *e.g.* the dactylic hexameter, the Alcaic stanza. But such attempts have been unsuccessful owing to the fact that the classical measures were based mainly on quantity, *i.e.* vowel length, while English verse is based on stress or accent and pays no heed to vowel length. Longfellow's *Evangeline* and *Courtship of Miles Standish* are perhaps the best known examples of a long poem written in the classical hexameter, though Southey's *Vision of Judgment* was also written in this measure. Two specimens are here given of English verse written on the classical model. The feet are shown.

(1) Thís is the | fórest pri- | méval ; ‖ but | whére are the | heárts
that be- | neath it

Leáped like the | roé when he | heárs ‖ in the | woódland the |
voíce of the | húntsman ?

Whére is the | thátched-roófed | víllage ‖ the | hóme of A- |
cádian | fármers,—

Mén whóse | líves glided | ón ‖ líke | rívers that | wáter the |
wóodlands.

(2) Ō : mīghtў | mōuthed īn- | vēntŏr ŏf | hārmŏ- | nĭes

Ō : skīlled tŏ sīng ōf | Tīme ănd Ĕ- | tērnĭ- | tў

Gōd- | gīftĕd | ōrgăn- | vōice ŏf | Ēnglănd

Mīltŏn ă | nāme tŏ rĕ- | sōund fŏr | āgĕs.

The first of these examples is in what is called the dactylic hexameter catalectic (§ 451), which in theory consists of six feet all dactyls (- ⏑ ⏑) except the last foot, which is a trochee (- ⏑). But the spondee (- -) is allowed to take the place of a dactyl in any foot except the fifth. English writers are frequently forced to substitute a trochee for the spondee.

The second example is an imitation of the Alcaic stanza of Horace, the base of which is the trochee.

EXERCISES ON CHAPTER XXXVI.

1. Write the following passage in blank verse with suitable punctuation:—

Thoughts whither have ye led me with what sweet compulsion thus transported to forget what hither brought us hate not love nor hope of paradise for hell hope here to taste of pleasure but all pleasure to destroy save what is in destroying other joy to me is lost.

2. Arrange in metre and punctuate this passage:—

My own Œnone beautiful-brow'd Œnone my own soul behold this fruit whose gleaming rind engraven for the most fair would seem to award it thine as lovelier than whatever Oread haunt the knolls of Ida loveliest in all grace of movement and the charm of married brows.

3. (*a*) Re-arrange the words in the following passage so that they may form metrical lines in octosyllabic rhymed couplets:—

He passed by many a mountain stream cast from the tall cliffs in tumult, dashing their dun waters to foam, and sparkling in the summer sun. The wild curlew flew round his grey head in many a fearless circle. Journeying thence slowly onward still, he reached the hill as evening closed.

(*b*) Name the four metrical feet that are chiefly used in English poetry, and quote, or make up, four lines of verse, each line consisting wholly of one of these four kinds.

4. Give an account of the metre of the following lines:—

(i) Thro' the shadow of the globe we sweep into the younger day;
Better fifty years of Europe than a cycle of Cathay.

(ii) But now they are moaning on ilka green loaning,
The Flowers of the Forest are a' wede away.

(iii) Near the face of dawn that draws athwart the darkness,
Threading it with colour, like yewberries the yew.

5. Write the passage below in blank verse and punctuate it:—

For when he laid a tax upon his town and all the mothers brought their children clamouring if we pay we starve she sought her lord and found him where he strode about the hall among his dogs alone his beard a foot before him and his hair a yard behind.

6. Describe the metre of—

(i) Then upon the ground the warriors
Threw their cloaks and shirts of deerskin,
Threw their weapons and their war gear.

(ii) For the sunset of life gives me mystical lore,
And coming events cast their shadows before.

(iii) To coxcombs averse, yet most civilly steering,
When they judged without skill, he was still hard of hearing.

7. The following passage is a dialogue in blank verse between Antony and Cleopatra. Rewrite it in metrical form with the correct punctuation, assigning the words to the proper characters.

Antony is not Caesar now a god we hear so nay we know it why not thou men would not venture then to strike a blow at thee the laws declare it sacrilege Julius if I knew Julius had been rather first among men than last among the gods at least put on thy head a kingly crown I have put on a laurel one already as many kingly crowns as should half cover the Libyan desert are not worth this one but all would bend before thee 'twas the fault of Caesar to adopt it 'twas his death be then what Caesar is.

8. Describe the metres of—

(i) The winds play no longer and sing in the leaves,
Nor Ouse on his bosom their image receives.

(ii) This is the forest primeval. But where are the hearts that beneath it
Leaped like the roe, when he hears in the woodland the voice of the huntsman?

(iii) With scutcheons of silver the coffin is shielded,
And pages stand mute by the canopied pall.

9. (*a*) Rewrite the following stanzas in verse form, with the proper punctuation, dividing the lines according to the rhymes, without changing the order of the words :—

(i) As music and splendour survive not the lamp and the lute the heart's echoes render no song when the spirit is mute no song but sad dirges like the wind through a ruined cell or the mournful surges that ring the dead seaman's knell.

(ii) I saw eternity the other night like a great ring of pure and endless light all calm as it was bright and round beneath it time in hours days years driven by the spheres like a vast shadow moved in which the world and all her train were hurled.

(iii) And lo we call you Alfred kinglihood lies in the name of him the good and great you may not rise to greatness o be good at any rate.

(*b*) Explain the metres used.

INDEX.

The References are to the Sections.

ABSOLUTE constructions, 187, 268
Abstract theme, 381-3
Accent, 444-8
Accidence, definition of, 32
Accusative and infinitive construction, 124
Adjectives, definition, 71; attributive and predicative, 72; classification, 73; comparison, 75-81; used as nouns and *vice versa*, 82-3; as complement, 201; syntax of, 200-5; how to parse, 292
Adverbs, definition, 157; classification, 158; conjunctive, 159, 241; comparison, 160-2; formation, 163; position, 242; adverb phrases, 243; nouns used as, 244; how to parse, 297
after, 239
against, 163
Agreement, 177
Allegory, 325
Alliteration, 345, 456
Ambiguity in use of pronouns, 193
amidst, 163
Amphibrach, 443
Analysis, definition of, 257; into clauses, 259
Anapaest, 443
Anapaestic measure, 452
and (redundant use of), 198
Antecedent, 96, 194, 197
Anti-climax, 339
Antithesis, 329
Apodosis, 219
Apostrophe, 335
Apposition, 190-1
Arsis, 444
Articles, 74
as (pron.), 101; (adv.), 287
Assonance, 455

BATTLES, 362
be, 142-3, 145
beholden, 136
Biographies, 370-1
Blank verse, 450
born(*e*), 136
Borrowed words, sources of, 14
but, 239, 289

CAN, 142, 147
Capitals, use of, 354
Cardinal numerals, 84
Case, definition, 59; nominative, 35, 186-7; objective, 39, 188; possessive, 60-2, 189
Celtic languages, 5
clad, 140
Clause, definition, 37; kinds, 182-5; how to recognise, 277; sub-dependent, 260; co-ordinate subordinate, 261
Climax, 338
Colon, 351
Comma, 349; inverted, 353
Commands, dependent, 238

Comparison (grammatical), definition, 75; degrees of, 76, 203
Complex sentence, 178, 182, 271
Composition: rules for, 355-6; descriptive, 372-80; reflective, 381-6
Compound sentence, 180, 262
Concord, 177, 202
Conditional comparison, 226
Conditional sentences, 219-24
Conjugation, 117, 142
Conjunctions, definition, 168; classification, 170-2; correlative, 173; syntax of, 250-3; how to parse, 299
Consonants, 17
could, 147

DACTYL, 443
Dactylic measures, 453
dare, 142, 153
Dash, 352
Dative case, 39
Dentals, 20-1
Descriptive composition, 372-4; simple substances, 375-6; complex objects, 377; manufacturing processes and products, 378; geographical, 380
Diction, 430-9
Digraphs, 26
Diphthongs, 25
do, 154
durst, 153

EACH, 103, 199
each other, 105
either, 103, 199
Ellipsis, 256, 278; of relative, 196; of conjunction, 250
Emphasis, 311
English, 1, 2
Epigram, 331
Errors, common, 254
Essays, 387-97; analyses and outlines, 272-7
Euphemism, 340
Extension of predicate, 38, 268

FABLE, 326; examples of, 357
Feet, metrical, 443
Figures of speech, 320-45
Final subjunctive, 227
first two, 204
firstly, 158
Foreign plurals, 52; feminines, 67
French influence on English, 11
Full stop, 348

GENDER, definition, 63; in nouns, 63-70
Geographical description, 380
Gerund, 126, 233, 235; how to parse, 296
Government, 177; of verbs, 207
Grammar, definition of, 27
Greek influence on English, 12
Gutturals, 20-1

HANG, 136
have, 142, 144-5
Hellenic languages, 6
Heroic verse, 450
him, 89
Historical narratives, 363-9; historical subjects, 384-5
home, 245
Hyperbole, 337
Hypothesis, 219

IAMB, 443
Iambic metres, 448-50
Imperative, uses of, 120, 215
Indicative, uses of, 120, 221
Indo-European languages, 7
Infinitive, 122-3; simple, 124; gerundial, 125; present and perfect, 231; split, 232
Inflexion, definition, 30-1; history, 2
Interjections, definition, 174
Interrogation, 336
Irony, 330
its, 89

LABIALS, 20-1
Latin influence on English, 10, 11
lien, 136
like, 188, 205, 252
Liquids, 18, 20
Literary subjects, 384, 386
Litotes, 343

MANUFACTURING processes and products, 378
may, 142, 148
Metaphors, 321, 323-4; mixed, 323
Metonymy, 333
Metre, 440-65
mine, 89
Mood, 119; indicative, etc., 120
must, 142, 152
my, 89

N*EAR*, 188, 205
need, 155
Negative, double, 246
no, 158
Norse influence on English, 13
Nouns: definition, 40; classification, 42; common, 43; proper, 44; collective, 46; abstract, 47; verbal, 48, 126, 233; proper as common, 49; used as adjectives and *vice versa*, 82-3; syntax of, 186-91; how to parse, 291
Number, singular and plural, 51, 132
Numerals, 84

OBJECT, direct and indirect, definitions of, 39, 286; cognate, 188; retained, 188; of a sentence, 265; enlargement of, 267
Objects, complex, 377
of, 248
Off-glides, 24
Old English, 2
one another, 105
oneself, 106
only, 245
Onomatopoeia, 341
Order of words, 255
Ordinal numerals, 84
ought, 142, 152
our(s), 89
Oxymoron, 342

PALATALS, 20-1
Parable, 327
Paradox, 342
Paragraph: definition, 316; unity of, 317; coherence of, 317; emphasis in, 317; variety in, 317
Paraphrase: definition, 398; rules for, 401; examples of, 402-3
Parsing, 290-99
Participial phrase, 234, 268
Participles, 127, 233-4; how to parse, 295
Parts of speech, definition, 28-9
Period, history of a, 368-9
Periodic sentence, 308
Person, 87, 133
Personification, 64, 189, 328
Phrase, definition of, 36
Pleonasm, 314
Pluperfect, 211
Plural of nouns, 52; double plurals, 53; two plural forms, 54; nouns not used in plural, 55; not used in singular, 56; singulars used as plurals and *vice versa*, 57; plural of compounds, 58
Potential subjunctive, 225
Précis-writing: definition of, 404; utility of, 405; rules for, 407-12; characteristics of a good, 414-7; examples of, 423-6; of correspondence, 427-8
Predicate: definition, 35; factitive, 112, 281; of a sentence, 264; extension of, 38, 268

Prepositions: definition, 164, 240, *Obs.*; classification, 165; double, 166; participial, 167; correct use of, 247; at end of sentence, 249; how to parse, 298
Preterite, 131
Prolepsis, 344
Pronouns: definition, 85; classification, 86; personal and possessive, forms of, 87-9; reflexive, 90; emphatic, 91; demonstrative, 92; interrogative, 94; relative, 96-101, 194-8; indefinite and distributive, 103, 199; reciprocal, 105; syntax of, 192-9; how to parse, 293
Prosody, 440
Protasis, 219
Punctuation, 346-54
Puns, 332

QUESTIONS, 283
Questions, dependent, 236

REFLECTIVE composition, 381-6
Reigns of monarchs, 365-7
Reported Speech, 239
Reports, 360-2
Rhyme, 457
Rhythm, 440
Romance languages, 4

SCENERY, natural, 380
Scientific processes, 380
Semi-colon, 350
Semi-vowels, 17
Sentence, definition of, 33; simple, 178-9, 269-70; compound, 180, 262, 273-4, 276; complex, 178, 182, 271-2; how to recognise, 276; periodic, 308; loose, 308; length of, 309; unity of, 317; construction of, 438
Sequence of tenses, 212-3
Sex, how indicated, 65
shall, 142, 149, 151, 237
should, 149
Simile, 321-2
since, 239
so, 245, 287
some, 103-4
songstress, 68
Sonnet, 464
Sounds, 17-25
Sounds and symbols, 16
Spelling, 307
Spondee, 443
staid, 140
Stanza, definition of, 458; rhyme royal, 459; elegiac, 460; Spenserian, 462; ottava rima, 463; sonnet, 464
Statements, dependent, 237
Stops, 18, 346
Stories, simple, 358-9
Style, 430-9
Subject, definition of, 35; and verb, 206; of a sentence, 263; enlargement of, 266; provisional, 284
Subjunctive, uses of, 120, 216-29
Substances, simple, 375
Symbols, 16, 26
Synecdoche, 334
Synonyms, 305
Syntax, definition of, 176

TAUTOLOGY, 314
Tenses, 128-30; scheme of, 131; use of, 208-11; sequence of, 212-3
Teutonic languages, 3
than, 251
that, 92-3, 99, 202
the (adv.), 163
their(*s*), 89
Theme, the abstract, 381-3
there, 163, 285
Thesis, 444
thine, 89
this, 92-3, 202

thy, 89
times (adv.), 245
Trochaic measures, 451
Trochee, 443
two first, 204

VERBS: definition, 107; transitive and intransitive, 108-10; intransitive used transitively, 111; incomplete predication, 112; auxiliary, 114; reflexive, 115; impersonal, 116; verb, finite and infinite, 121-2; weak and strong, 134; list of strong verbs, 135-6; strong verbs now weak and *vice versa*, 137-8; list of weak verbs, 139-140; conjugation of, 141; auxiliary and anomalous, 142; preterite-present, 146; syntax of, 206-38; how to parse, 294
Verse, 440; kinds of, 448
vixen, 66
Vocative, 186
Voice, active and passive, 118
Voiced and voiceless, 19
Vowel, obscure or neutral, 23
Vowels, 17, 22

WENT, 136
what, 94-6, 100, 102
whether (pron.), 94
which, 94-6, 98-9, 102, 195
who, 94, 96-7, 99, 188, 195
whom, 94, 96-7, 188
whose, 94, 96-7
will, 142, 150-1
Wish, verbs expressing, 228
wist, 156
wit (vb.), 156
without, 253
Words, 301-6; arrangement of, 310, 311; use of, 301-5, 437
worth (adj.), 188, 205
wot, 156
would, 150

YE, 89
yes, 158
you, 89
your(*s*), 89

PRINTED AT THE BURLINGTON PRESS, CAMBRIDGE.

Catalogue of Books for London University Examinations, and Full Catalogues of the University Tutorial Series, free on application.

TEXT-BOOKS

FOR LONDON UNIVERSITY

MATRICULATION

PUBLISHED AT

University Tutorial Press Ld.

157 Drury Lane, London, W.C.

The Keys in the University Tutorial Series are supplied only to Teachers, and to Private Students certified as such by a Clergyman or Schoolmaster.

The University Tutorial Series.

LONDON MATRICULATION.

ENGLISH.

MATRICULATION ENGLISH COURSE. By W. H. Low, M.A. Lond., and John Briggs, M.A. Camb., F.Z.S. *Third Edition, adapted to the current Regulations.* **3s. 6d.**

This book contains grammar, analysis, composition, précis-writing, and paraphrase.

"Candidates may take this book as a trustworthy guide."—*Schoolmaster.*

"The matter is clearly arranged, concisely and intelligently put, and marked by accurate scholarship and common sense."—*Guardian.*

THE TUTORIAL HISTORY OF ENGLISH LITERATURE. By A. J. Wyatt, M.A. *Third Edition, continued to the present time.* **2s. 6d.**

"The book is undoubtedly the best school history of literature that has yet come under our notice."—*Guardian.*

An Anthology of English Verse. With an Introduction and a Glossary. By A. J. Wyatt, M.A., and S. E. Goggin, M.A. **2s.**

"Admirably fitted for the purpose of presenting the course of English verse through the centuries."—*Literary World.*

Text-Book of Précis-Writing. By T. C. Jackson, B.A., LL.B. Lond., and John Briggs, M.A. Camb., F.Z.S. **2s. 6d.**

"The explanation of the principles of Précis-writing is clear, and the exercises are of great value."—*School World.*

ELEMENTARY MATHEMATICS.

THE TUTORIAL ARITHMETIC. By W. P. Workman, M.A., B.Sc., late Fellow of Trinity College, Cambridge, Smith's Prizeman, Head Master of Kingswood School, Bath. (With or without Answers.) *Third Edition.* **4s. 6d.**

"Takes first place among our text-books in arithmetic."—*Schoolmaster.*

THE NEW MATRICULATION ALGEBRA. Containing a Section on Graphs. By Rupert Deakin, M.A. Lond. and Oxon. *Fourth Edition.* **3s. 6d.** Also separately—

Matriculation Graphs. **1s.**

"Especially valuable for its many suggestions to students."—*Educational Times.*

MATRICULATION GEOMETRY. (Being Sections I.-IV. of *Geometry, Theoretical and Practical*, and containing the subject-matter of Euclid, Books I.-IV.) By W. P. Workman, M.A., B.Sc., and A. G. Cracknell, M.A., B.Sc., F.C.P. **3s. 6d.**

The University Tutorial Series.

LONDON MATRICULATION.

ELEMENTARY MATHEMATICS—*continued.*

GEOMETRY.—EUCLID: BOOKS I.-IV. By RUPERT DEAKIN, M.A. With a Preliminary Course of Drawing and Measurement, and Problems in Practical Geometry. *Second Edition.* **2s. 6d.**

"An admirable school edition of 'Euclid.'"—*Speaker.*

Deductions in Geometry. By T. W. EDMONDSON, M.A., Ph.D. Containing full solutions to a large number of typical riders and exercises in Practical Geometry. **2s. 6d.**

LATIN.

MATRICULATION SELECTIONS FROM LATIN AUTHORS. By A. F. WATT, M.A. Oxon., B.A. Lond., and B. J. HAYES, M.A. Lond. and Camb. *Second Edition.* **2s. 6d.**

"Avoids the fault of scrappiness by its literary continuity."—*Guardian.*
"It is quite an interesting selection, and well done."—*School World.*

MATRICULATION LATIN CONSTRUING BOOK. By A. F. WATT, M.A., and B. J. HAYES, M.A. **2s.**

"The work is carefully and correctly done."—*Guardian.*

THE TUTORIAL LATIN GRAMMAR. By B. J. HAYES, M.A., and W. F. MASOM, M.A. Lond. and Camb. *Fourth Edition.* **3s. 6d.**

"Sensible, correct, and well arranged."—*Journal of Education.*

Exercises and Test Questions on the Tutorial Latin Grammar. By F. L. D. RICHARDSON, B.A. Lond., and A. E. W. HAZEL, LL.D., M.A., B.C.L. **1s. 6d.**

"This is a good practical work."—*Guardian.*

LATIN COMPOSITION. With copious Exercises and easy continuous Passages. By A. H. ALLCROFT, M.A. Oxon., and J. H. HAYDON, M.A. Lond. and Camb. *Sixth Edition, enlarged.* **2s. 6d.**

"This useful little book."—*Journal of Education.*

The Tutorial Latin Reader. With VOCABULARY. *Third Edition.* **2s. 6d.**

"A soundly practical work."—*Guardian.*

Junior Latin Course. By B. J. HAYES, M.A. *Second Edition* **2s. 6d.**

This and the *Junior Latin Reader* serve as introductory books.

Junior Latin Reader. By E. J. G. FORSE, M.A. **1s. 6d.**

The University Tutorial Series.

LONDON MATRICULATION.

FRENCH.

THE MATRICULATION FRENCH COURSE. By ERNEST WEEKLEY, M.A. Lond. and Camb., Professor of French at University College, Nottingham, and Examiner in French at the University of London. *Third Edition, enlarged.* **3s. 6d.**

"An excellent preparation for the London Matriculation Examination."—*Secondary Education.*

"The rules are well expressed, the exercises appropriate, and the matter accurate and well arranged."—*Guardian.*

THE MATRICULATION FRENCH READER. Containing Prose, Verse, Notes, and Vocabulary. By J. A. PERRET, late Examiner in French at the University of London. **2s. 6d.**

"This book is the outcome of scholarship combined with ripe experience in tuition. The notes are succinct and informative."—*Westminster Review.*

"We can recommend this reader without reserve. The notes are pithy and correct, and there is a good vocabulary."—*School World.*

French Prose Reader. With NOTES and VOCABULARY. Edited by S. BARLET, B. ès Sc., Examiner in French to the College of Preceptors, and W. F. MASOM, M.A. Lond. and Camb. *Third Edition.* **2s. 6d.**

"The book is very well adapted to the purpose for which it is intended."—*Schoolmaster.*

Groundwork of French Composition. By E. WEEKLEY, M.A. **2s.**

"The plan is well carried out."—*Journal of Education.*

"Sets forth the chief rules clearly and simply."—*Guardian.*

Classwork in French Composition. By ERNEST WEEKLEY, M.A. **2s.**

"A very useful and practical introduction to continuous prose composition."—*Teachers' Aid.*

Junior French Course. By E. WEEKLEY, M.A. *Second Edition.* **2s. 6d.**

"Distinctly an advance on similar courses."—*Journal of Education.*

GREEK.

GREEK READER, THE TUTORIAL. By A. WAUGH YOUNG, M.A. Lond. With the Greek Unseens set at Matriculation 1875-1909 and at Inter. Arts 1899-1909. *Third Edition.* **2s. 6d.**

Matriculation and Intermediate Greek. By B. J. HAYES, M.A. Lond. and Camb., and W. F. MASOM, M.A. Lond. and Camb. *Second Edition.* **2s. 6d.**

The University Tutorial Series.

LONDON MATRICULATION.

GEOGRAPHY AND MODERN HISTORY.

TEXT-BOOK OF GEOGRAPHY. By G. C. FRY, M.Sc., F.I.C. With coloured Maps. *Second Edition, Revised.* **4s. 6d.**

This book has been written to cover the syllabus of the London University Matriculation Examination. It deals with both General and Regional Geography. Under the former heading are treated the movement, form, and surface of the earth, the circulation of air and water, and map-reading. In Regional Geography the natural features are first dealt with and then the political facts that are the outcome of these features.

"The compilation is by no means one of mere geographical facts; the 'why' and the 'wherefore' are everywhere in evidence—the subject is, indeed, presented scientifically."—*Schoolmaster.*

MATRICULATION MODERN HISTORY. Being the History of England 1485–1901, with some reference to the Contemporary History of Europe and Colonial Developments. By C. S. FEARENSIDE, M.A. Oxon. With Biographies. *Second Edition.* **4s. 6d.**

"A work that gives evidence of scholarship, and clever adaptability to a special purpose, and on the production of which much care, forethought, and patient labour have evidently been expended."—*Guardian.*

ENGLAND SINCE THE REVOLUTION. (From *Matriculation Modern History.*) By C. S. FEARENSIDE, M.A. **2s. 6d.**

ANCIENT HISTORY.

HISTORY OF GREECE, THE TUTORIAL. By W. J. WOODHOUSE, M.A., Professor of Greek in Sydney University. **4s. 6d.**

"The latest authorities have been consulted, and what will doubtless be a useful book is the result."—*Spectator.*

Synopsis of Grecian History to 323 B.C. *Interleaved.* **2s. 6d.**

HISTORY OF ROME: THE TUTORIAL, to 37 A.D. By A. H. ALLCROFT, M.A. Oxon., and W. F. MASOM, M.A. Lond. and Camb. *Fourth Edition, revised and in part rewritten.* **3s. 6d.**

"A distinctly good book, full, clear, and accurate."—*Guardian.*

A History of Rome from 44 B.C. to 138 A.D.: The Early Principate. By A. H. ALLCROFT, M.A., and J. H. HAYDON, M.A. **3s. 6d.**

"Written in a clear and direct style."—*Journal of Education.*

Synopsis of Roman History to 138 A.D. *Interleaved.* **2s. 6d.**

The University Tutorial Series.

LONDON MATRICULATION.

MORE ADVANCED MATHEMATICS.

MATRICULATION ADVANCED MATHEMATICS (ALGEBRA AND GEOMETRY). Edited by Dr. WM. BRIGGS. **4s. 6d.**

TRIGONOMETRY, THE TUTORIAL. By WM. BRIGGS, LL.D., M.A., B.Sc., and G. H. BRYAN, Sc.D., F.R.S. *Second Edition* (including the use of short Mathematical Tables). **3s. 6d.**

Synopsis of Elementary Trigonometry. By WM. BRIGGS, LL.D., M.A., B.Sc., F.R.A.S. *Third Edition.* **1s.**

Tables, Clive's Mathematical. **1s. 6d.**

Accurate two-page tables of Logarithms, Anti-Logarithms and Trigonometrical Functions.

MECHANICS.

MATRICULATION MECHANICS. By WM. BRIGGS, LL.D., M.A., B.Sc., F.R.A.S., and G. H. BRYAN, Sc.D., F.R.S. *Second Edition.* **3s. 6d.**

"Altogether it is an excellent book."—*School Guardian.*
"It is a good book—clear, concise, and accurate."—*Journal of Education.*

MATRICULATION HYDROSTATICS. By WM. BRIGGS, LL.D., M.A., B.Sc., F.R.A.S., and G. H. BRYAN, Sc.D., F.R.S. *Second Edition.* **2s.**

"The diagrams and illustrations are all very practical. The text is written so as to give a clear and systematised knowledge of the subject."—*Schoolmaster.*

Worked Examples in Mechanics and Hydrostatics. A Graduated Course for London Matriculation. *Third Edition.* **1s. 6d.**

"The book has our warm approbation."—*Schoolmaster.*

BOTANY.

BOTANY FOR MATRICULATION. By F. CAVERS, D.Sc., F.L.S., Lecturer in Botany to the Pharmaceutical Society; also at Goldsmiths' College, University of London. **5s. 6d.** Also in two Parts. Part I., **3s. 6d.**; Part II., **2s. 6d.**

This book is written primarily to cover the requirements of the Botany Syllabus. Great emphasis is laid on the experimental study of Plant Physiology and on the observations of Plants in their natural environment.

"It would not be easy to get a more comprehensive account of the most important facts relating to plant life and the structural details of the commoner flowering plants than this excellent manual contains."—*Education.*

A Set of 41 Microscopic Slides, specially designed for use with *Botany for Matriculation.* **£1 5s.** ***net.***

The University Tutorial Series.

LONDON MATRICULATION.

CHEMISTRY.

CHEMISTRY FOR MATRICULATION. By G. H. Bailey, D.Sc. Lond., Ph.D. Heidelberg, late Lecturer in Chemistry in the University of Manchester, and H. W. Bausor, M.A. **5s. 6d.**

A text-book on modern lines covering the Matriculation syllabus.

"Provides a sound course in chemistry for use in secondary schools."—*Schoolmaster.*

Synopsis of Non-Metallic Chemistry. By Wm. Briggs, LL.D., M.A., B.Sc., F.C.S., and W. H. Hurtley, D.Sc. **1s. 6d.**

Sets of Chemical Reagents and Apparatus, specially designed for use with *Chemistry for Matriculation.* Set A, **13s. 6d.** *net*; Set B, **£2** *net.*

PHYSICS.

THE NEW MATRICULATION HEAT. THE NEW MATRICULATION LIGHT. THE NEW MATRICULATION SOUND. By R. W. Stewart, D.Sc. Three Volumes, each **2s. 6d.**

Heat:—"This volume is full of experimental details and practical hints, and is well illustrated. It is an admirable text-book."—*Education.*

Light:—"It is in every way suitable for its purpose."—*Schoolmaster.*

Sound:—"The treatment is lucid and concise, and thoroughly in accordance with the most recent methods of teaching elementary physics."—*Nature.*

MATRICULATION PHYSICS. By R. W. Stewart, D.Sc., and John Don, M.A., B.Sc. **4s. 6d.**

This book is the original volume which has since been rewritten and expanded into the above series. It contains a sufficient account of the subject from the theoretical point of view, and may be preferred by some teachers on account of its lower price for classes which have little opportunity for practical work.

Problems in Heat, Light, and Sound. By R. W. Stewart, D.Sc. Lond., and J. Satterly, D.Sc., M.A. **1s. 6d.**

MATRICULATION MAGNETISM AND ELECTRICITY. By R. H. Jude, M.A., D.Sc., and J. Satterly, M.A., D.Sc. **4s. 6d.**

This book has been written to meet the requirements of the London Matriculation Syllabus. Special attention has been devoted to the practical work; most of the experiments can be performed by the pupils themselves, and many of them with little or no help from the teacher. The theoretical treatment of Electricity is based on Potential—the only logical method of attacking the subject.

The University Tutorial Series.

PRESS OPINIONS ON THE UNIVERSITY TUTORIAL PRESS

"A series which makes little pretension, but is eminently practical."—*Guardian.*

"This series is successful in hitting its mark and supplying much help to students in places where a guiding hand is sorely needed."—*Journal of Education.*

"The University Tutorial Series contains works which are written by eminent scholars, and are used in many colleges because of their directness of presentation."—*Cyclopaedia of Education.*

"The intrinsic merits of the text-books in the University Tutorial Series (University Correspondence College Press) have carried the series far beyond the limits of its Tutorial system."—*Schoolmaster.*

"Reliable scholarship, literary power, and the true teaching faculty invariably characterise the publications of the University Tutorial Press."—*Educational News.*

"The series is eminently successful."—*Spectator.*

"Our review columns have often testified to the very high level of ability of these text-books."—*Educational Times.*

"This series has won a high reputation for the practical and scientific manuals it provides for students."—*Practical Teacher.*

"Any books published in this series are admirably adapted for the needs of the large class of students for whom they are intended."—*Cambridge Review.*

"The University Tutorial Press always does two things wisely—it sends out text-books just when they are set for examinations, and it sends them out edited in a way which cannot be bettered."—*Westminster Review.*

"The Series bids fair to equip the candidate for the Preliminary Certificate and Certificate Examinations with the same thoroughness as the London University student has learned to expect for his requirements."—*School Guardian.*

"The editions in the 'University Tutorial Series' have been so eminently successful in hitting the mark they aimed at, that it is unnecessary to reiterate praise of their accuracy, genuine scholarship, and practical excellence."—*The Bookseller.*

"The University Tutorial Series is almost a synonym for accuracy and thoroughness."—*Nation.*

"The classical texts in this series are edited by men who are thoroughly masters of their craft."—*Saturday Review.*

"The merit of this series of publications consists in the workmanlike execution of an orderly practical plan."—*School Government Chronicle.*

"The reputation of this series, the authors, and the press from which these books are issued, are a sufficient guarantee of their value."—*Teachers' Aid.*